

The Reliquary

&

Illustrated Archæologist.

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Some Monmouthshire Sketches.

TO the antiquary, the annual summer holiday presents a three-fold aspect of delight: the anticipation of what may be, the realization of what is, and last, but not least, the pleasant labour of arranging and classifying the results of his work on the return home, when, in thought, the glamour of ancient churches and ruined abbeys is brought back to him with a vividness not always, perhaps, possible in the presence of the buildings themselves. Armed with capacious bag, containing a box of drawing instruments, pencils, rubber, foot rule, and measuring tape, it is astonishing what an amount of work may be performed in the hottest of August weather when less energetic brethren are lounging about with only one object in view—the attainment of the maximum amount of shade by the minimum amount of effort. To the antiquary, of course, such things should be beneath notice, and there are but two enemies he need fear; darkness, and the undeniable commands of the inner man, both of which must enter to a very substantial degree into the estimated amount of work to be performed.

When people are intent on archæological excursions, they usually provide themselves with an ordinary stiff-bound sketch-book, but perhaps a more convenient method for architectural work is to procure a goodly supply of paper slips, 8 ins. by 6 ins., placed on a piece of Bristol board and secured at the bottom by a stout rubber band. By this arrangement, the separate leaves can be filed away for future reference, the outside sheet bearing the name and date of the notes and drawings. The pencils I have found most convenient for field work are H H H H and H H H, the former for outline, the latter for shading; considerable depth of tone can be obtained with these pencils without that objectionable and dangerous smudging, the inevitable result of the use of softer materials. Sketching

in ink on the ground is not advisable, as at the best it is a slow and tedious medium. In addition to this, it is difficult to get a perfectly ink-tight bottle, and it is extraordinary what a large surface of cloth can easily be covered by the contents of even the most unassuming ink-bottle. It has often occurred to me when the victim of a leaky holder, that the flow of ink is not governed by ordinary laws such as rule the flow of other liquids, and in just the place where it is not expected,

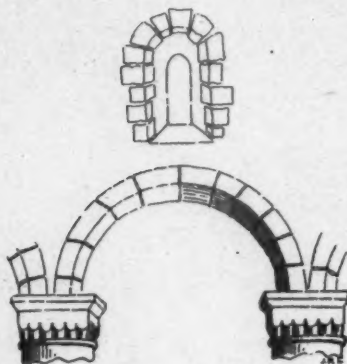


Fig. 1.—Nave Arcade (north side) of Newport Church.

there will it be gathered together, till the hapless antiquary emerges from the unequal contest breathless, and defeated; the victorious ink bottle still defiant, and leaking as heretofore. But that, of course, is by the way, and the lesson, once learnt, stands for all time.

It may, perhaps, be well to roughly outline the nature of the following remarks. The general features of the churches mentioned are in no way dealt with, attention being entirely given to the more interesting details. By this method, several churches not meriting separate papers, can be conveniently dealt with in one article, and by giving close attention to the detail an interesting connecting link can often be found between several churches of the same locality, not so much in the broad outline as in the subordinate but none the less interesting minor features.

Taking Newport as the starting point of the district in which all these notes were taken, the ancient parish church of St. Woolos naturally claims our attention. This church illustrates to a very accentuated degree two of the four great periods into which English architectural history is divided—Norman and Perpendicular, but, contrary to the general rule, the former takes up by far the greater amount of space, and beyond the handsome tower, little need be said of the Perpendicular features of the building. To the important Norman work, then, attention will now be drawn.

The fine nave arcade of five bays is entirely Norman, and un-restored with the unfortunate exception of the clerestory, which has

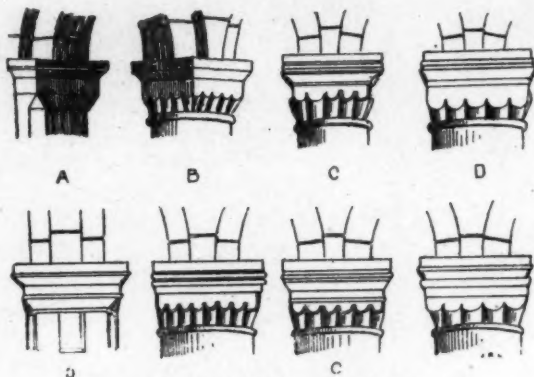


Fig. 2.—Capitals of Columns of Nave Arcade,
Newport Church.

been discarded, both nave and aisle being at present covered by the same roof. One bay of the nave and clerestory (north) is shown in fig. 1, where the original clerestory light is to be seen. Some idea of the massive dignity of the five-bayed nave may be gathered from the fact that the pillars are each 7 ft. 2 ins. in circumference; but, of course, the rugged beauty of the composition is achieved at the expense of proportion and the absence of a triforium; the span of each arch is only 11 ft., and the height from abacus to base only a little over 8 ft. Although, as stated, the aisles are now included under the nave roof, they had, before the breaking up of the Norman clerestory, a separate roof, which was perhaps a vaulted one, as a very large and plain corbel still remains in position over each pillar. They are not seen in the sketch fig. 1, which was taken from the south side of the north arcade in order to show the deep splaying of the clerestory lights.

It has been thought advisable to show nearly all the nave capitals in elevation, as no two are exactly alike (fig. 2). Those marked A and B call for no special remark, but C may be noted for the comparatively rich moulding of the abacus. D is also interesting for the slightly incised line following the form of the pier. A small oblong niche of uncertain use is shown in the sketch; it appears to have been cut out after the erection of the pier, and may have been a niche for a figure, although the shallow character of the recess is rather negative evidence. Remembering an inscription on a nave pillar in Clee Church, Lincoln, it is just possible that a similar inscription existed here, although I cannot obtain any confirmatory evidence of this.

Eastward from the nave, the church has little interest for the antiquary, the whole being a modern restoration in the Decorated style. We will, therefore, leave this portion of the church,

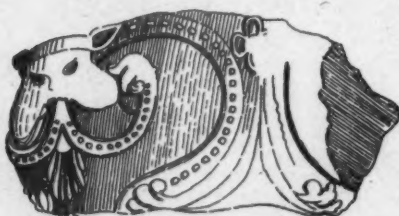


Fig. 3.—Fragment of Font, Newport Church.

and direct attention to the west, which has received an addition in the shape of a chapel dedicated to St. Mary. From the west end of this chapel rises the fine tower, a landmark for many miles, and of such eminence that it has been successfully used by the

Ordnance Survey, as one of the points to fix the correct position of a dangerous sandbank in the Bristol Channel, at a distance of over eight miles.

Under a small low recess in the north wall of the chapel is preserved a fragment of a late and rich Norman font shown on fig. 3. Judging from the elaborate character of the work and the faint approach to foliage, the fragment dates from the middle of the twelfth century. It has been reproduced very successfully in a modern replica; although, of course, being only a copy, much of the ruggedness of the original is necessarily lost.

In a further low and pointed recess east of the one in which the above font fragment is placed, are the remains of a fine Perpendicular alabaster tomb, some detail of which is shown on fig. 4. The grace of the mutilated recumbent male effigy is quite worthy of the Decorated period, when the beauty of the human figure in sculpture was at its zenith. In the detail drawn, the very excellent canopies and crockets should be noticed, and were it not for the characteristic

squareness of the latter, the work would be almost equal to the Decorated period. The tomb is that of Sir John Morgan, of Tredegar, who died in 1493, and whose arms are held by the two figures of angels now, unhappily, much mutilated.

Attention must now be directed to the most extraordinary feature of this, or any other church in the district, namely, the superb Norman door leading from the Perpendicular chapel of St. Mary before-mentioned, to the fine Norman nave. Efforts have been made to prove that this door was at one time the chancel arch of an earlier church, but which, I think, may be laid aside on the following grounds:—



Fig. 4.—Fragment of Alabaster Tomb, Newport Church.

(1) The span of the arch from jamb to jamb is only 7 ft. 2 ins., which is very small, taking into consideration the fair dimensions of the present Norman nave. It must, however, be admitted that, notwithstanding the rude appearance of the scallop capitals of the nave pillars, they do not appear to be of the same date as the door, in which we see the billet-moulding, an undeniable mark of early work.

(2) Over the door is a small round-headed light, deeply splayed on the east side; *i.e.*, towards the interior of the present nave. This is a common feature in many Norman churches, and does, in a measure, disprove the theory that the door is the chancel arch of an earlier church.

(3) There would, I think, be a natural reluctance to move the site of the chancel, and make the chancel arch serve as a western door to a later Norman nave; nor, indeed, is there any apparent reason to suggest why this should have been done.

(4) The fact that the outer surface of the door is enriched, while the inner side is plain, does not in any way support the chancel arch theory, as most Norman doorways are so constructed. In support of this, I need only mention the neighbouring church of Christchurch, or the churches of Orpington and Eynsford, in Kent, and Lockington, in Yorkshire.

(5) To reach the present nave, a descent of two steps is made, and unless the floor level has been altered—and, judging from the bases of the nave pillars, it has not—then it is difficult to understand why the contention that the door is the chancel arch of an earlier church should not be laid aside as untenable.

The most striking features of the door are the strange-looking shafts in the jambs; these, it has been stated, are not Norman at all, but Roman. Some support is given to this by the diminishing shafts, the dimensions of which are:—Circumference at capital, 2 ft. 4½ ins.; circumference at base, 2 ft. 10 ins. These measurements, it will be seen, show a difference of 5½ ins. Taking this very important item into consideration, in conjunction with the un-Norman character of the capital, one is tempted to say that here we have work very much under late Roman influence, which is all the more likely seeing that the church is only some 3½ miles from Caerleon, the Roman *Isca Silurum*. It cannot, of course, for one moment be contended that the capitals themselves are Roman, but I think it may be reasonably inferred that the shafts, if not of Roman origin, are so far under that influence as to be nearer that style than Norman; but whether this remark can also be applied to the capitals is doubtful, although it would be well nigh impossible to produce another example where late Roman influence is so undeniably shown as in the volutes and debased acanthus leaves exhibited in the objects now under consideration. These volutes are particularly interesting, and are more perfect than the volute in the White Tower Chapel, Tower of London, inasmuch as in the Newport examples they meet at the angles of the capitals and virtually form part of the abacus. It is now, of course, pretty generally agreed that in early Norman work an imitation of the volute can be traced, and more evident examples of that influence than the capitals here figured have yet to be discovered.

Since writing the above, I have submitted both my drawings and notes to an acknowledged authority on Roman antiquities, Mr. F. Haverfield, F.S.A.; his opinion does not confirm the Roman influence, and unfortunately he makes no remark on the detached and diminishing shafts—features which, in Norman work, are probably unique.

That the shafts are not the original ones is, I think, shown by the plan annexed to fig. 5, which, although not drawn to scale, is sufficiently accurate for the present purpose. The first peculiarity to strike the eye is the position of the shafts A¹. These, it will be

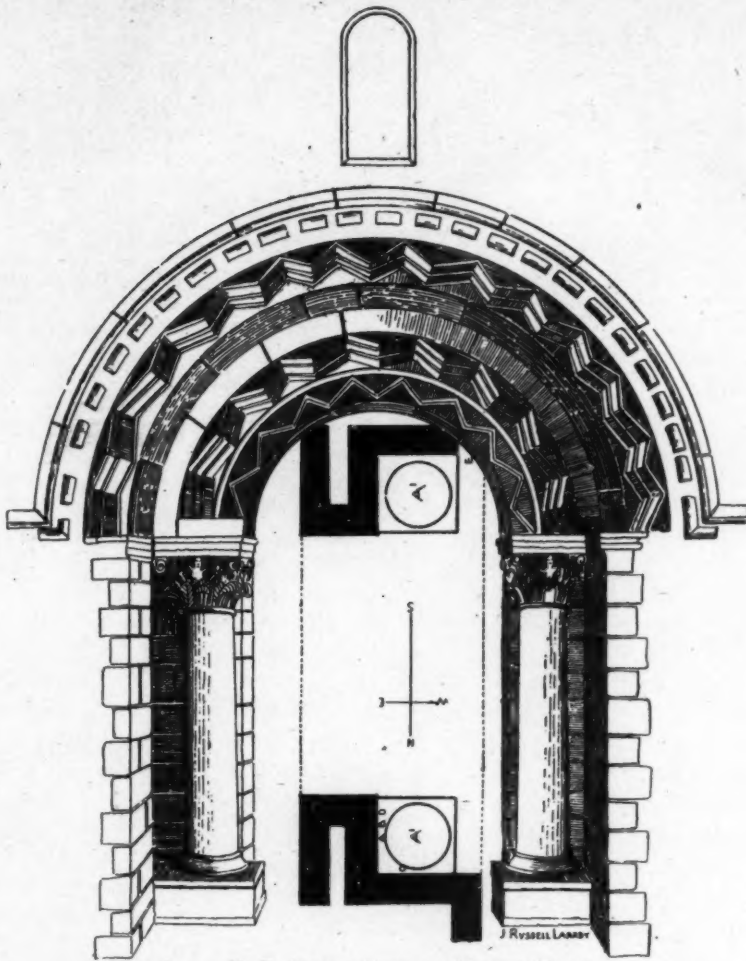


Fig. 5.—Early Norman Doorway, Newport Church.

seen, are inserted as separate columns, and do not form an integral part of the construction of the door—a practice most unusual in pure Norman work, and one not in force till after the transition of the style to Early English.

For convenience, the reader is referred to the following points marked on the plan at fig. 5:—

A. There are here some indications of disturbed masonry, two, if not more, large stones having been extracted.

B. Here the acanthus leaves have been roughly cut off, otherwise this surface of the capital is quite plain.

C. Here again the leaves have been cut off, and a small tile-shaped stone inserted between the jamb and capital, as though to hold the latter in its present position.

D. An awkward space of over 2 ins. between the capital and jamb not seen in the south side of the door.

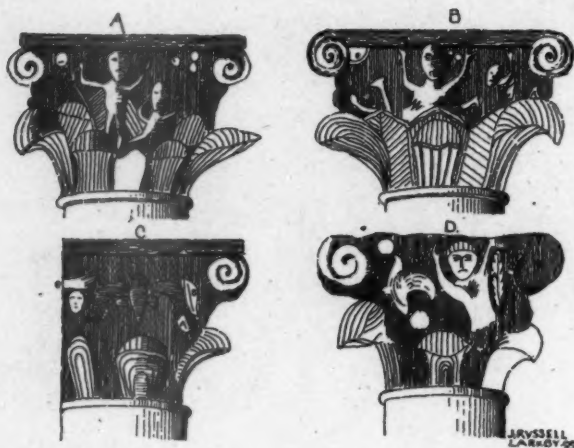


Fig. 6.—Capitals of Early Norman Doorway in Newport Church.

E. Disturbed masonry; the disturbed stones, three in number, are, singularly enough, exactly in line with the first member of the arch, and from this it may be conjectured that the jamb has been mutilated in order to insert the present shaft, which is presumably larger than its predecessor. No such marks are, however, visible on the north jamb.

Lastly, it is very important to bear in mind that the shafts are of different material from the capitals; and again, that they have been rather clumsily fitted on to the shafts.

Having now dealt with the main features of the doorway, if the reader will carefully follow the plan and letterpress, it will be seen

that the shafts are almost certainly alien to the capitals, and they, in turn, possibly alien to the arch: but whether pure Roman work can be claimed for them is doubtful. Enough has been said to show that the work, if Norman, shows an amount of outside influence not to be seen in any other doorway in the district, or, for the matter of that, in the whole of England.

It is now necessary to examine the capitals of the shafts, and after careful investigation, it will be seen that they represent, notwithstanding their apparent mystery, a really forcible account of the flood. The capitals were first published and explained by the Venerable Archdeacon of Monmouth, the Vicar, in opposition to the view of a now deceased antiquary, who held that only one capital had any meaning, namely, the west face of the south pillar, and that it is the Expulsion from the Garden of Eden, although but two figures are here represented. Viewed in the light of the Archdeacon's reading, the other three subjects, instead of being mere unmeaning groups, assume considerable power of realism.

Fig. 6.—West face, south pillar. A.—Driving the chosen animals to the Ark.—Two figures, apparently in the attitude of driving something before them. This is the group which the deceased antiquary before-mentioned claimed to be the Expulsion, but if this be the correct reading, surely some attempt would be made to depict both Adam and Eve, presuming the large figure to represent the angel charged with the mission of expulsion.

West face, north pillar. B.—Drowning of the ungodly in the waters of the flood.—This is evidently the correct reading of the face, although the water is not shown, but the arms and legs of several persons just disappearing are depicted with grim reality.

North face, south pillar. C.—The sending out of the dove.—The knob A, with the leaf, may be intended to represent the earth, and the object B the leaf to be brought back by the dove. C is probably the hand of Noah, from which the bird has just taken its flight.



Fig. 7.—Tower of Christchurch.

South face, north pillar. D.—Evidently the incident here depicted is the return of the dove with the leaf (or, rather, olive branch), which latter appears in the hand of the human figure at A. The dove, it will be seen, is flying away from the figure, and this is probably intended to represent its second flight, and the one from which it did not return, having, as we are told, found dry land.

Although considerable space has been taken up in dealing with this doorway, little need be said in apology, as it is the chief feature

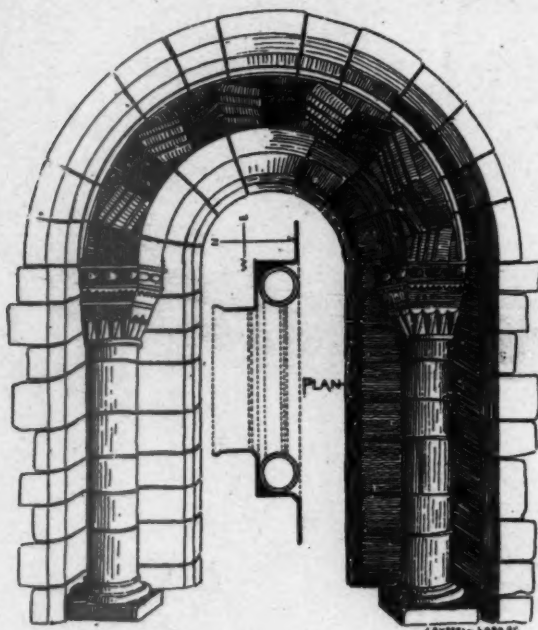


Fig. 8.—Norman Doorway at Christchurch.

of the church, and as an interesting and valuable example of early art it would be difficult to find its equal.¹

The next place visited was the Church of Holy Trinity, Christchurch, a remarkably good example of a country sanctuary, standing up boldly on a commanding hill about three miles from

¹ The church of St. Woolos has been fully described by Prof. E. A. Freeman and Mr. C. O. S. Morgan in the *Archeologia Cambrensis*, 2nd ser., vol. 2, p. 192, and 5th ser., vol. 2, p. 279; and an interesting article on the subject by the Rev. S. Baring-Gould appeared recently in the *Sunday Magazine*.

Newport Church. The hamlet consists of some half-dozen houses, and overlooks the quaint and old-world village of Caerleon-on-Usk. From the tower of the church a magnificent view may be obtained extending over the Bristol Channel, including Clevedon, with its fine castle, and Flatholm and Steepholm, off Weston-super-Mare. This tower is undoubtedly of early date, and although it has undergone various developments in the way of re-pointing and re-lighting, sufficient still remains to indicate its Norman character (fig. 7).

Of the Norman nave nothing remains to us except the fine door in the South wall, now covered by a Perpendicular porch (fig. 8).

On the right-hand capital it will be noticed the scallops are not incised at the top, as in the corresponding capital of the shaft

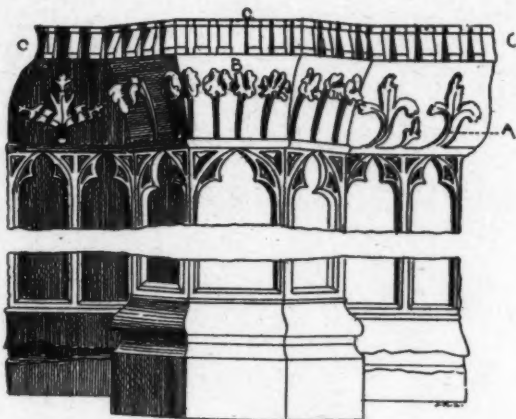


Fig. 9.—Details of West end of Nave, Christchurch.

on the opposite side, which, in addition to other unfinished features, presents an example of the Norman custom of leaving the carving of the capitals until erected in their intended positions.

At the west end of the church, and attached to the wall, are some excellent remains of middle fifteenth century work, illustrated at figs. 9 and 10. In the detail marked A is shown an approach to the full Tudor flower, whilst at B the beauty of Decorated foliage still lingers on, and the influence of the same style is again seen in the mimic battlements at C, inasmuch as the mouldings are cut off at the merlons, and not continued round them, as in pure Perpendicular work.

As a further example of middle Perpendicular work, the five-bayed nave is especially valuable, with its light arches and elegant piers with attached shafts, and were it not for the great stiling of the base, the work would not be much inferior to Decorated (see fig. 11). The chancel arch shown in section on fig. 12 is a typical specimen of the shallow mouldings of the Perpendicular period; in this case they are continued round the arch to the ground without capital or base.

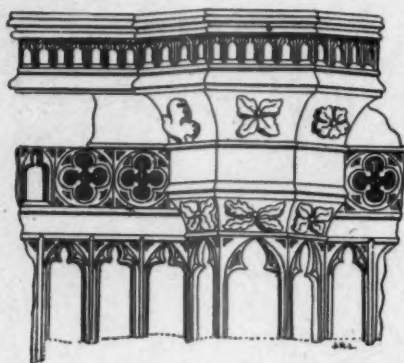


Fig. 10.—Details of West end of Nave, Christchurch.

the tracery of that period fully carried out. One quarry of the original glass was conscientiously preserved by Mr. Kempe when the light was re-glazed some few years ago. Below this window, and seen in the photographic reproduction (fig. 13), are the remains of an Early English triplet, with the central light wider than the others.

In this mutilated triplet the work of the Perpendicular architect can be seen, who, in accordance with the prevailing fashion of the time, was forced to construct his windows in order that they might serve as mere frames for those grand stories in glass for which the fifteenth century is so famous, but of which, alas! very few examples remain to us. In the north and south walls of the chancel are two other Early English lights of the same style as the east window fragments, one of which is now blocked

What may be the remains of a fine chancel screen is now utilised as a portion of the choir stalls; the detail, although rather roughly executed (probably local workmanship), presents an appearance of great richness, in addition to which the oak has taken that fine, dark, glossy surface, the envy of all modern woodworkers.

The chancel has a fine five-light Perpendicular window, with modern glass, and

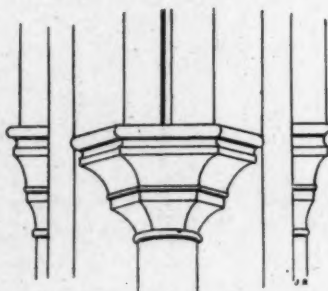


Fig. 11.—Details of Nave, Christchurch.

up, owing to the later addition of a chapel; the interior detail of these lancets is shown at fig. 14, where, it will be noticed, the same abacus serves for all the shafts of the triplet—an unusual, and not very graceful, feature.

In the chapel above-mentioned is a second altar—a most refreshing sight in this part of the country—and in the south wall is a beautiful piscina, which, judging by the stone shelf, has also done duty as a credence table, a common arrangement in examples of this style. It is interesting to note the line of elaborated dog-tooth moulding in this piscina, a last remnant of that beautiful Early English ornament (fig. 15).

The chapel arch shown in section on the same figure is a representative Perpendicular one, showing, as it does, the double-ogee moulding.

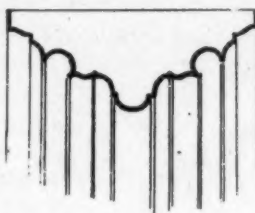


Fig. 12.—Chancel Arch, Christchurch.

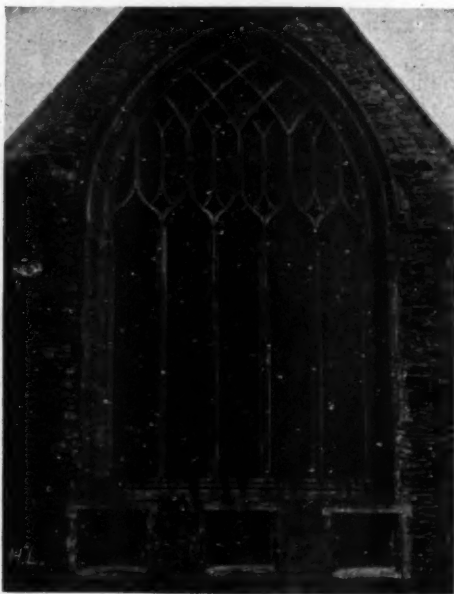


Fig. 13.—East Window, Christchurch.

Adjoining the churchyard is a rambling sixteenth century house, marked on the Ordnance Map as "The Church House." It may, perhaps, have been the ancient vicarage, but nothing is known to confirm this. In its earlier days it appears to have been a monastic foundation, and under the jurisdiction of the Prior of Goldcliff.

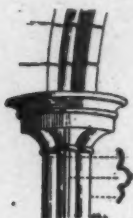


Fig. 14.
Chancel,
Christchurch.

It has ever been a matter of mystery to me why the Ordnance Survey authorities do not mark the ancient churches of the country on their otherwise admirable plans. It appears to be the rule that if the church is in ruins it is shown as an antiquity, *i.e.*, the name is printed in distinctive type; but if the building is still in use, then no matter what its age, or importance, only the ordinary place-name type is used. Surely some better method than this could be easily arrived at, as every antiquary worthy of the name uses the Ordnance one-inch map, or a reproduction thereof?

From Christchurch, a return journey was made to Newport, and from there to Malpas, in which church are some fine examples of Norman work, but which have to be carefully picked out from their modern surroundings. For instance, the chancel arch, which is Norman in style, is quite modern, but the columns supporting it are original, and of considerable interest.

Referring the reader first to fig. 16, I need only draw attention to the elaboration of the scallop on the central column, as the other capitals call for no remark. The unusual style of the bases, however, is very interesting, especially those marked A and B; there is certainly, to my knowledge, no other examples in the district with which these bases can be classified, and unfortunately my brief visit to the county, which

only extended over a fortnight, made it quite impossible to examine any of the other churches, but so far as my memory serves me, I have never seen similar specimens in any part of the country.

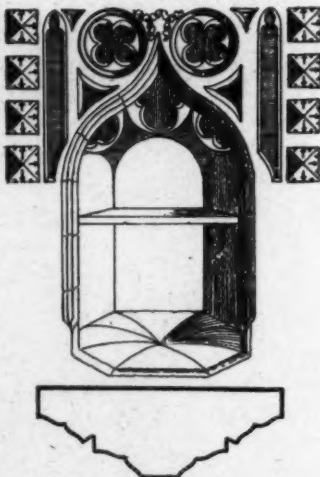


Fig. 15.—Chapel, Christchurch, and
Section of Chapel Arch.

Fig. 17 shows the north triplet, and here again the peculiar base is seen, but the most interesting feature is the Norman raven on the central column. On the right-hand column, and immediately below the modern abacus, is that favourite Norman ornament—the sunk star, used so extensively throughout the style. On the right and left of this are some rude imitations of the Ionic volute, and even a cursory comparison with the volute at St. Woolos, Newport, will show what a wide difference there is between the two, although the churches in which they occur are but two miles apart. At Newport, the volute, in accordance with its earlier model, virtually forms a part of the abacus, but at Malpas it is mounted on a stalk

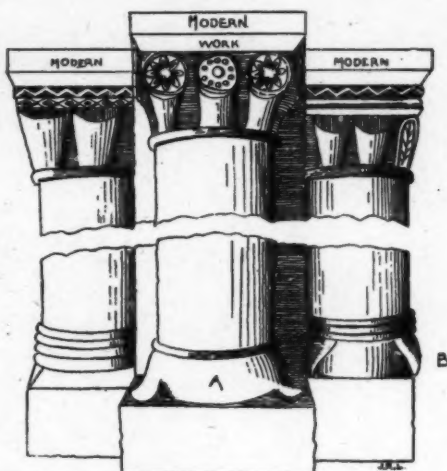


Fig. 16.—Details of Chancel Arch, Malpas Church.

springing from the top of the scallop mouldings of the capital. These interesting objects were the forerunners of that exquisite feature in Early English capitals, the "stiff-leaved" foliage, and a good example of the intermediate stage between the simple volute and the often intricate "stiff-leaved" foliage, is to be seen in the chancel arch of the interesting church of Orpington, Kent, a county above all others noted for its fine Early English work, from the lowly village sanctuary to the crowning beauty of Canterbury.

A comparatively short walk from Malpas will take the visitor to Henllys, a very charming church, but of small interest to the antiquary. It is, however, worthy of a visit if only for the good

wagon roof to the chancel; this is Decorated in style, and has some simple but effective bosses, shown on fig. 18.

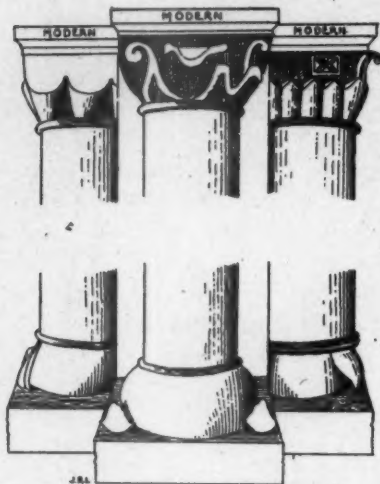


Fig. 17.—Chancel Arch, Malpas Church

project was abandoned. One shudders to think what would be the present condition of the church if again restored to its original purpose in accordance with the ideas which too often rule in present times.

Apart from the advisability of handing the place over to a comparatively unknown band of religious enthusiasts, it is difficult to see what good purpose could be served by spending the large amount of money which would necessarily be required to "restore" to the place anything even approaching its former grandeur. There are some of us, perhaps, who may object to a duly consecrated church being used as a place of common refreshment, but it cannot be said that the ruin is in any

Although lying some distance out of the Newport district, Llanthony Abbey is a place of so much importance as to need no other reason for its introduction into these "Notes." The village, which consists of but three houses, has acquired a peculiar notoriety from the proximity of the monastery of Father Ignatius at Capel-y-ffin. It is, however, not so generally known that negotiations for the purchase and subsequent restoration of the Church of Austin Canons were, at one time, in active preparation between the owner and Father Ignatius; but, happily, for some reasons, the mischievous

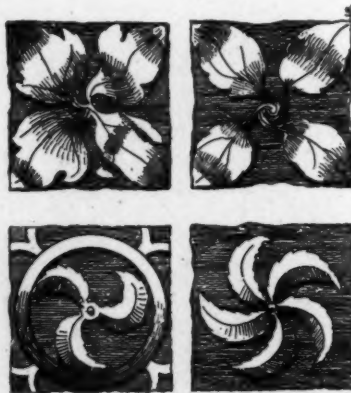
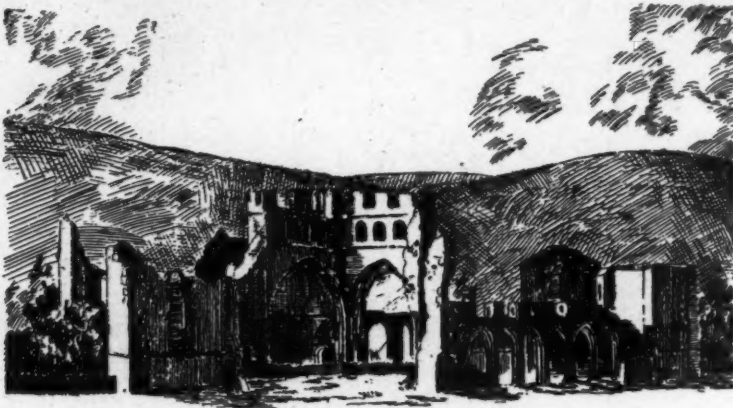


Fig. 18.—Bosses of Chancel roof in Henllys Church.

way neglected, and, as a matter of fact, the occupation of one of the fine western towers serves as a sort of guarantee that the place shall not be despoiled by unfortunate individuals burning with a desire to perpetuate themselves by the unsightly name-cutting so common in many places of antiquity.

It is doubtful if any abbey in England presents such a magnificent charm of situation as does Llanthony, and viewed from all points the place is enchanting. Standing at the great west door, and looking east, to the antiquary the church is no longer a dismantled ruin, but the old life and vigour is again given to it. He sees not a deserted



Llanthony Abbey, from north-east.

chancel, but one dazzling with the glint of gold and precious stones upon its altar; but, alas! in reality this cannot be, and in the very place where the Holy Mysteries were once celebrated, the fowls now scratch for their food; while the stray visitor, cap on head, pipe in mouth, casually inspects the ruin, utterly oblivious of the sacredness of the place.

Sad it is, but in these "Lambeth Opinion" days it would be well-nigh impossible to resuscitate the place into any semblance of its former grandeur, simply because a certain small gentleman of Paternoster Row is not gifted with a sense of discrimination between things beautiful and things foreign!

To the south-west of the abbey, two large tracks are visible on the mountain side. Tradition has it that these are the roads by which the stone was brought to the valley for the erection of the abbey. This popular tradition has certainly more to be said for it than many others, as the tracks lead directly from a large quarry on the mountain top in the direction of the ruin, and the same excellent stone used in the abbey is still quarried there, although, of course,

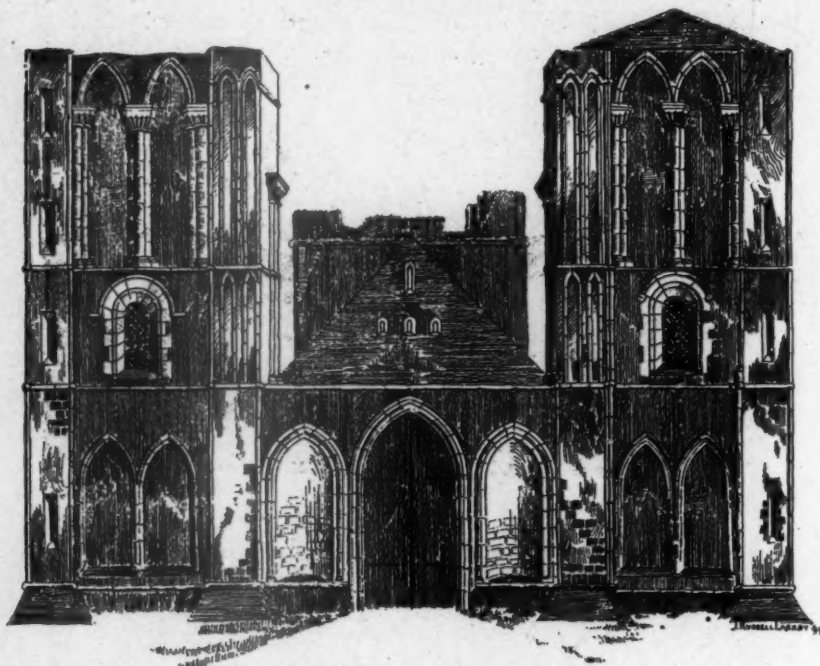


Fig. 19.—West front, Llanthony Abbey.

the tracks are not the original ones, as stone is sometimes even now brought down the mountain road.

I see that the Ordnance map gives the date of the building as 1108-1130, which, if intended to apply to the present structure, gives food for much unpleasant reflection, as even the most casual glance will show that the work is undoubtedly Transitional, with quite as much Early English as Norman influence, and by close attention to matters of detail, we may reasonably date the existing building as between 1175-1180, a great difference from the Ordnance Survey date, which

latter is certainly not in any way borne out by the style, which is Transitional throughout, and in no case can it be called middle, or even late, Norman.

It may perhaps be of interest to enumerate some of the leading features in order to show the intermingling of the rough Norman period toned down and subdued by the softer influence of the embryo Early English. Of the Norman influence we have—

Windows and Arches.—Round-headed and with chamfered angles, which in itself is not sufficient to show the work to be Norman of 1108-1130, seeing that in Kirkstall Abbey the pointed arch is used in conjunction with pure Norman mouldings, the date of erection being 1152-1160. Again, at Malmesbury Abbey, Wiltshire, the pointed arch occurs in characteristic Norman work of 1115-1139. Both of these examples (and many more might be quoted) are quite sufficient to show that the round and pointed arches were used indiscriminately during the Norman period, not only in one district, but all over the country, and at all times.

Capitals—The scallop is used, and rather extensively so, but in a somewhat modified form, and in one instance it is modified to such an extent as to be almost unrecognisable—a good evidence of late work, notwithstanding the fact that the true scallop capital is found in Norman work at all times after 1100.

Nave Piers.—Square masses of masonry, recessed at the angles, carrying shafts without capitals; a method much in use in Transitional work.

Of the Early English influence we have—

Abacus.—In most cases round, with but one exception, which will be noticed in another place.

Arches.—Nearly all pointed, but this, as before stated, is no evidence of any particular style, inasmuch as round arches are sometimes found in pure Early English work, as for instance, in the priests' door of Orpington, and the beautiful church of Horton Kirby, both in Kent.

Shafts other than Nave Piers—Triple, and banded, the peculiarities of which will be presently referred to.

Lastly, it is important to note the use of the fillet, and the approach to and the occurrence of completed "stiff-leaved" foliage.

We will now proceed to examine and illustrate the above different details, giving to each its proper share of attention.

The western elevation of the building shown in fig. 19 is remarkably fine, and conveys an idea of the dignified repose which pervades the whole structure, and marks it out as one of more than passing

interest. One of the towers—the south-western—now serves as the premises of the “Abbey Hotel.” The front is such a fine and characteristic Transitional one that it is difficult to say where the Norman influence ends and the Early English begins, so for that reason no attempt is made to distinguish between the influence of the two periods.

The buttresses have very small projections, and spread considerably at the base, thus giving the towers an appearance of great solidity, which, in fact, they do possess.

Top Stage.—Between the buttresses, an arcade of two pointed arches mounted on triple shafts with scallop capitals, and having a

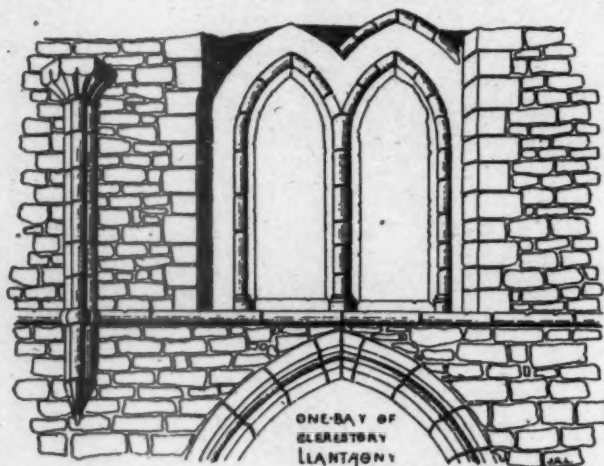


Fig. 20.

round and well-moulded abacus; the bases, it will be noticed, are distinctly Norman, consisting of a round and plain chamfer only.

On the buttresses are two panels with slender triple shafts, but without bases and with one capital only, marked A. The hood mould is a continuance of the string course, a usual practice in pure Early English work.

Middle Stage.—On the inner buttress two panels, as before, but without the hood mould. The round-headed central light has the angle plainly chamfered off, and the simple base of a once existing round moulding, which has unfortunately disappeared. The drip-stone has termination of human heads, which are peculiar as being the only attempt at the human figure in the abbey.

Lower Stage.—Two large lights with very simple mouldings. Immediately under these lights is a third string course, which traverses the whole west front, passing over the small shafts at the tower angles.

The great west door is a fine but mutilated example of the application of very simple and repeated mouldings; it is deeply recessed, and retains considerable evidence of Norman influence. The inner arch is segmental-headed, with a large pointed head over it.

Entering by the west door, it is to be noticed with regret that nearly all vestiges of the vaulted aisles have disappeared, but a green ridge still marks the site of the north aisle, and at the junction of the latter, with the east wall of the north-west tower, remains one vaulted bay; the vault has five-sided ribs on the



Fig. 21.—Corbel from site of North Aisle, Llanthony Abbey.



Fig. 22.—Corbel of Nave, Llanthony Abbey.

angles which meet in the centre without boss, and spring from scallop-moulded corbels, which latter have triple shaft, with a square abacus more Norman than Early English. The vault of this solitary bay is similar in construction to the vaulting of the north tower at Orpington, Kent, the church before-mentioned in this article.

The nave of seven bays has as many pointed arches of great height, mounted on square piers recessed and chamfered at the angles, having a bold single round moulding carried from base to base without capitals.

The clerestory, in comparison with the imposing height of the nave arches, is short, and the lights are arranged in pairs with mouldings similar in character to the nave arches. One bay of the clerestory is shown on fig. 20, and it is interesting to note the pointed termination of the triple shaft to carry the nave vault. This shaft would in pure Early English probably spring from the ground, and at the top ramify to form some of the vault ribs.

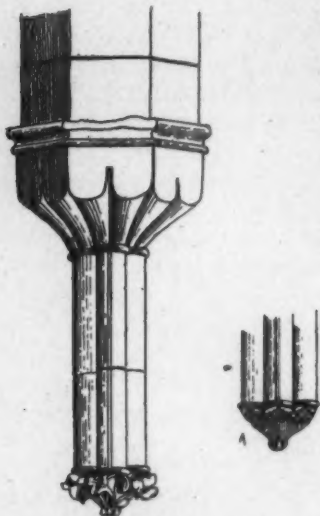


Fig. 23.—Corbels from Tower arch, Llanthony Abbey.

On the north wall of the nave all the corbels remain from which sprang the vaulting of the now destroyed aisle, and they are very similar to the other corbels here illustrated, with the exception of fig. 21. Here it will be seen that the scallops die into the single shaft, and are not, as in all other cases, stopped by the moulded ring on the neck of the shaft.

One of the more interesting corbels is shown at fig. 22, taken

from the east termination of the east bay of the nave. In it can be seen an elaboration of the simple scallop so much used in the church. The peculiarity in this case consists in the tops of the scallops, which are formed into bowtell-like terminations, enclosing in each a small trefoil object; the shaft is filleted and the base composed of early conventional foliage.

The tower arch, which happily remains intact, is simply recessed, and the inner member terminates in graceful corbels having a triple shaft, as in other cases, but with the central shaft only filleted, which is in itself an uncommon feature of Transitional work. The corbel illustrated on fig. 23 is from the north side of the tower arch, and the base of the south corbel is lettered A on the same sketch.

The north transept—with the exception of a piece of wall about

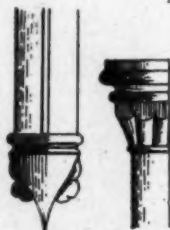


Fig. 24.—Corbel, South Transept, Llanthony Abbey.

twenty feet high, and containing a portion of a light—has been entirely demolished, but the south transept is, with the exception of the roof, practically complete. In the south wall of this transept is a pair of very tall, round-headed lights, lancets in all but the head; they are deeply splayed, and without side shafts or mouldings. Above them, as is usual in transept ends, is a small, deeply-splayed circular light without mouldings. A string course of a bold round at one time traversed the whole transept, but it is now much decayed.

In the east wall of the transept is a round-headed recess 4 ft. 8 ins. broad, with an oblong aperture on each jamb, perhaps the recess for an altar tomb. Next this is a fine round arch, having the compara-

tively great breadth of 23 ft. 6 ins.; the inner member of the arch springs from a corbel on the south side, having a single and filleted shaft and scalloped capital, terminating at the base in what may be called a survival of the Late Norman beak-head. (See fig. 24). The north corbel of the arch is peculiar, and, as will be seen by the sketch, has a square abacus with a single round attached to the lower part. This arch is a nearer approach to pure Norman than any other feature in the abbey, and it did at one time lead to

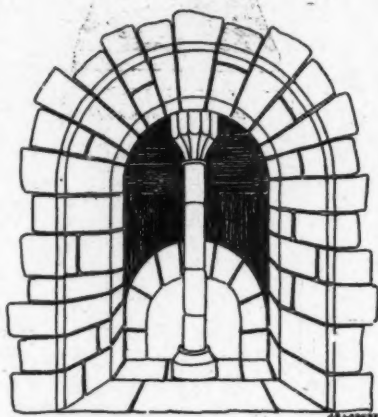


Fig. 25.—Window in Tower, Llanthony Abbey.

a chapel, the only remaining evidence of which is a piece of the south wall, about 14 feet long, which has a string and slight signs of ribbed vaulting. It is interesting to note that on the jambs of the round arch before-mentioned, and about eight feet from the ground, are two oblong holes for the insertion of a screen before the altar of the chapel.

The most extraordinary feature of the abbey is that shown in fig. 25, in which will be seen the mid-way shaft often seen in Anglo-Saxon churches. I have never before observed this arrangement in any building of Transitional character, and it is most interesting to find it here in a building of comparatively late date. It may very possibly be the forerunner of that fine Early English composition the double plane of tracery, seen at its zenith in Westminster Abbey, and, in a lesser degree, at Stone Church, Kent. If any reader should

discover a similar feature in Transitional work, I should be much obliged if he would communicate with me, as, if my memory serves

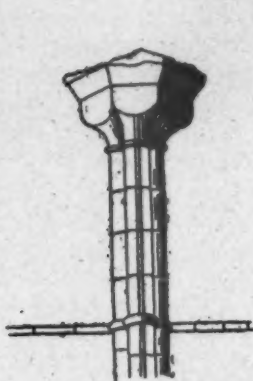


Fig. 26.—Vaulting Shaft in Chancel, Llanthony Abbey.

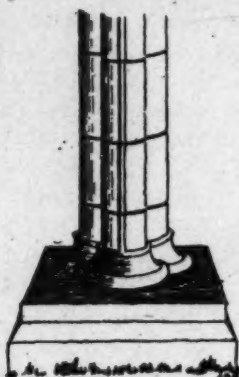


Fig. 26A.—Base of Vaulting Shaft in Chancel, Llanthony Abbey.

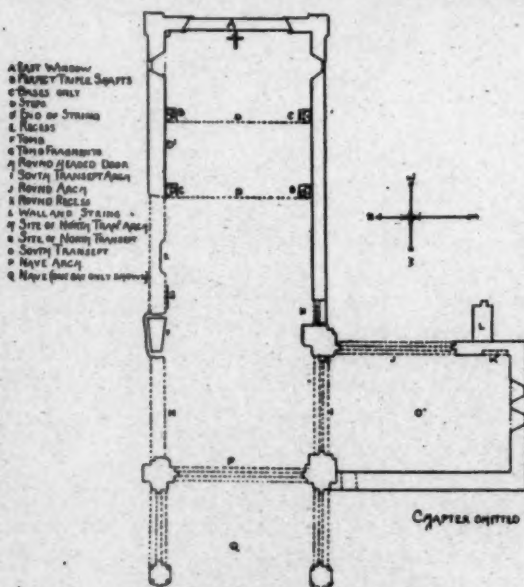


Fig. 27.—Sketch-Plan of Chancel, Llanthony.

me correctly, the specimen illustrated is almost unique. At Llanthony there are two windows of this form, and the remains of a third.

Next giving attention to the chancel, we see in the east wall the mutilated remains of a grand window with side shafts, the outer one banded and the inner filleted. The window was probably, taking into consideration the transept lights, a combination of three or even five deeply-splayed openings, round-headed and of the same effective proportion so much in evidence in all the work here.



Fig. 28.—Base of Corbel from remains of Chancel Arch, Llanthony Abbey.

A string course goes round the chancel and over the shafts which carried the vaulting. These latter are triple, the centre one carrying a fillet, the whole being mounted on a plain base; the capital is a combination of three bold scallops, and the abacus, from the imperfect example shown on fig. 26, appears to have been square, in accordance with Norman ideas. At the same time the base (fig. 26A) exhibits what may be termed pure Early English influence, and the combination of the two characteristics plainly shows the Transitional style of the building. Two of the four shafts now left are nearly perfect, but of the other two only fragments remain. For the correct positions of these shafts the reader is referred to the accompanying sketch-plan of the chancel at fig. 27, and his attention may, in passing, be called to the remains of steps shown therein.

The site of a building, probably a chapel, can be traced on the north side of the chancel and adjoining the site of the now destroyed north transept, but all that remains is a good corbel to carry the vault, and a single round string course.



Fig. 30.—Boss of Vaulting, Chapter House, Llanthony Abbey.

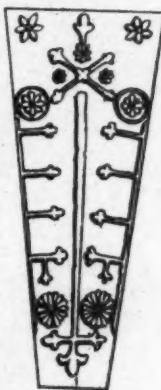


Fig. 29.
Slab in Chancel, Llanthony Abbey.

Unluckily, all that remains of the fine chancel arch is the base of a corbel shown in fig. 28; the hood mould termination thrown over it is simple, but peculiarly effective.

Some fragments of tombs are built into the north wall of the chancel, and by reference to the sketch-plan, fig. 27, the

position of a fine sepulchral slab shown in fig. 29 will be seen. The recess in which it now lies is quite modern, and was apparently constructed from the *debris* of the north wall of the chancel.

Of the south arcade of the nave there are but two complete bays, and the remains of the other pier bases.

Some years ago it was found necessary to bind the two remaining piers with hoops of iron, and they are even now considerably out of perpendicular.

The corner buttresses of the building show considerable Norman influence; the projection is very short, and they rise from the ground without break, terminating in a plain set-off and entirely without ornament.

In the Chapter House, adjoining the south vaulting the capital is formed of three bold and well worked scallops, under a thoroughly characteristic Transitional abacus. The unusual character of the ribs consisting of two fillited

Fig. 30A.—Corbel from Chapter House, Llanthony Abbey.

round members, is interesting and well worthy of note. Entrance is made to the Chapter House by a fine and acutely pointed door, which, taken by itself, would be pure Early English. The side shafts, as will be seen by the sketch fig. 31, have been removed, leaving only the very graceful capital in position. This door, although pure Early English, when taken by itself is not, perhaps, later than any other portion of the abbey, as the remaining work of the Chapter House is distinctly Transitional in all features.

Fragments of worked stone abound in the neighbourhood, as might be anticipated. Here a portion of a triple shaft is used as a bucket stand, or there a capital—a joy to the heart of the antiquary—serves as a weight to keep back an open door. But bad as this is, it is not so uncomfortable as one reflection which passed in my mind when viewing the ugly space once occupied by the north transept. How much, I wonder, of the shrine has, in times past, been utilised to mend the one and only road passing through the village? After all, however, it is a matter for congratulation that so much of this

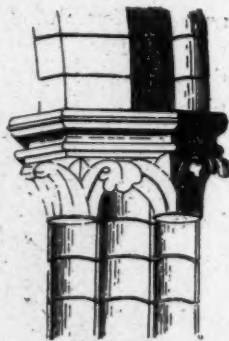
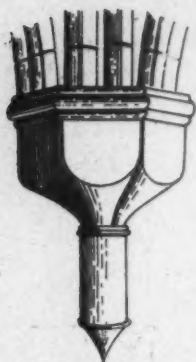


Fig. 31. Capital of Door, Chapter House, Llanthony Abbey.

beautiful building is left to us, and what a matter for double congratulation it is that the place has not long ago been handed over to the tender mercies of the restorer, however desirable it may be that divine worship might again re-sound and echo within the walls of the venerable but dismantled church. A place of beauty it is now, and surely in this enlightened age long will it stand surrounded by the mighty hills which have watched over this work of a forgotten generation, and looked down upon it through all the good and evil of some seven centuries, from the time when every carved stone gleamed fresh from the hand of a master to this nineteenth century, when it served as welcome food for reflection to he whom the world in general regards with good-natured indifference—the ecclesiologist—happy ecclesiologist!

J. RUSSELL LARKBY.

Some Notes on Lace Bobbins.

THERE is a pretty legend concerning the origin of the art of bobbin-lace making, which, in several forms, is current in Italy. Once upon a time, so the fanciful story goes, a sailor lad of one of the islands in the Adriatic gave to his sweetheart, a needle-lace worker, a splendid specimen of what is sometimes known as "mermaid's lace," sometimes coralline, and she, fascinated by its delicate tracery, imitated it as far as she could by plaiting threads together. In another version of the tale, the girl was a fisher-maiden, who, while thinking of her absent lover, wove, half unconsciously, the lead-weighted fringing of her net into a reproduction of the beautiful maze of sea-wrack, and so invented the *merletti a piombini*.

More probably, however, if less picturesquely, bobbin-lace had its origin in knotted lace, the ancient *punto a groppo*, which has, in various forms (but always distinct from its off-shoot, bobbin-lace) re-appeared again and again during the last three hundred years, and is with us to-day as the well-known macrame work. Knotting, it will be remembered, was a popular occupation among fashionable women in the reign of William III., whose queen, according to the poet—

"When she rode in coach abroad,
Was always knotting thread."

This particular variety of knotting, however, was very simple, only a single kind of stitch being used, while the finished work was merely suitable for covering boxes and bags.

M. Ernest Lefebvre, in his book, *Embroidery and Lace: Their Manufacture and History*, tells us that the first known allusion to bobbin lace is to be found in a Milanese deed of gift dated 1493, the schedule of property assigned including "a band of work wrought with twelve bobbins to trim a sheet," a piece of evidence which certainly supports Italy's claim to the honour of being the country where lace was first made on a cushion with the *piombini*, *ossi*, or *fuselli*, as the bobbins are variously called. Some authorities, however, hold that the craft was known and practised still earlier in Flanders, but this assertion seems unsupported by any definite proof, and it is all but certain that

pillow-lace was unknown in Northern Europe until 1536 or thereabouts, when it was introduced from Italy. From the beginning of the sixteenth century bobbin-lace seems to have developed almost side by side with needle-point, but it did not reach the zenith of its fame until the end of the seventeenth or beginning of the eighteenth century, nearly a hundred years after the needle-wrought kind attained its greatest perfection.

Once introduced into Flanders, lace-making on the cushion took firm root there, and flourished exceedingly until the advent of machine-made lace in the early days of the nineteenth century practically spoilt the industry, since when, although a considerable quantity of lace is still worked in Holland and Belgium, the

"Cottager who weaves at her own door,
Pillow and bobbins all her little store,"

is no longer a familiar sight in the towns and villages. In England, hand-lacemaking has nearly died out, although of late years laudable efforts have been made to revive it, and to improve the designs, which had vastly deteriorated.

Two sets of bobbins are used on the pillow; one consisting of the "passive" bobbins, sometimes called "gimps," or "hangers," carrying the warp threads, through which the "active" bobbins, with the weft threads, are passed, and occasionally the two sets are distinguished by a difference in size or pattern, but this custom is not universal.

What the first bobbins were like it is difficult to conjecture, as, to the best of my knowledge, no very early examples have survived; indeed, it may be doubted whether any exist that are indisputably over a hundred and fifty years old. Yet the study of those comparatively modern specimens that remain with us, affords much more interest than might be imagined. Not only are the bobbins of different lands widely divergent in style, but those used in the districts of each country show, in most instances, distinctive peculiarities, ranging from slight variations in the ornamenting to such marked features as the horn or wood cases which are fitted on the heads of the Normandy bobbins to protect the thread from dust and dirt. These queer little covers are called *noquettes*.

Bobbins are usually made of bone, wood, or ivory, the first being the most generally used, whence, so it is said, the name of "bone-lace" came to be applied to lace worked on the pillow. The fact that in the early days of the craft, fish-bones sometimes took the place of pins, accounts equally well for this title, however. English bobbins are of bone or wood, and, especially in the counties of Bedford, Bucks., and Huntingdon, the set on a lace pillow formed what, in homely fashion,

amounted to a record of their owner's simple life. The names of her family, the dates of their births and marriages, and sometimes the sadder records of their deaths, together with the pet-names of her

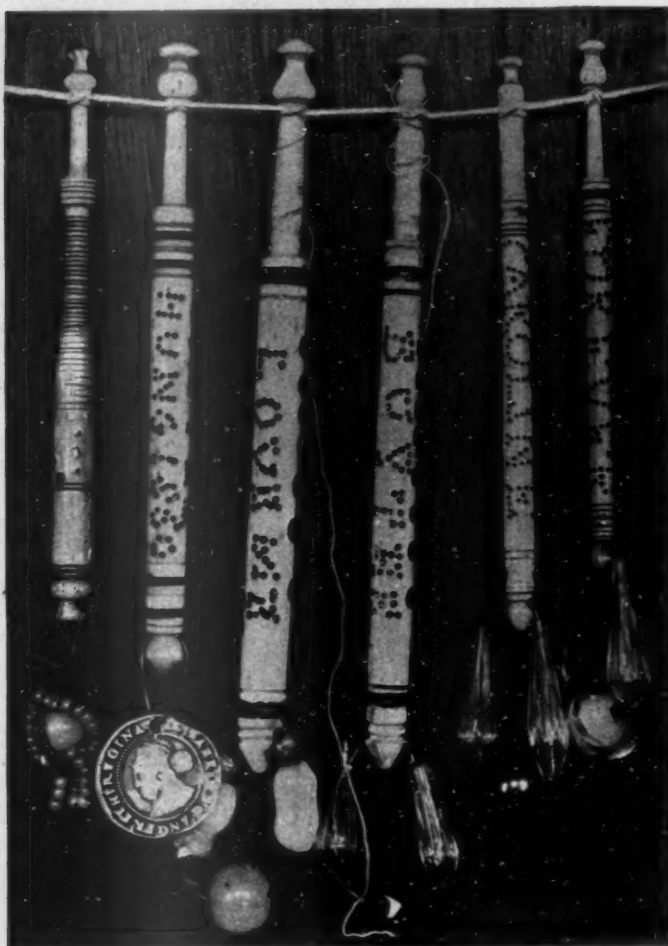


Fig. 1.—Lace-bobbins of bone, decorated with turning and burnt-in inscriptions. Jingles of beads and coins. From Huntingdonshire.

bosom friends and her sweetheart, were carved, burnt, or stained in the bone or wood, while events of personal, local, or general interest were not infrequently commemorated by the addition of a new bobbin,

suitably inscribed. The ornamenting was usually done, I believe, by the fathers, brothers, or lovers of the lace-makers, but it now and then happened that one individual in a village would earn a reputation as

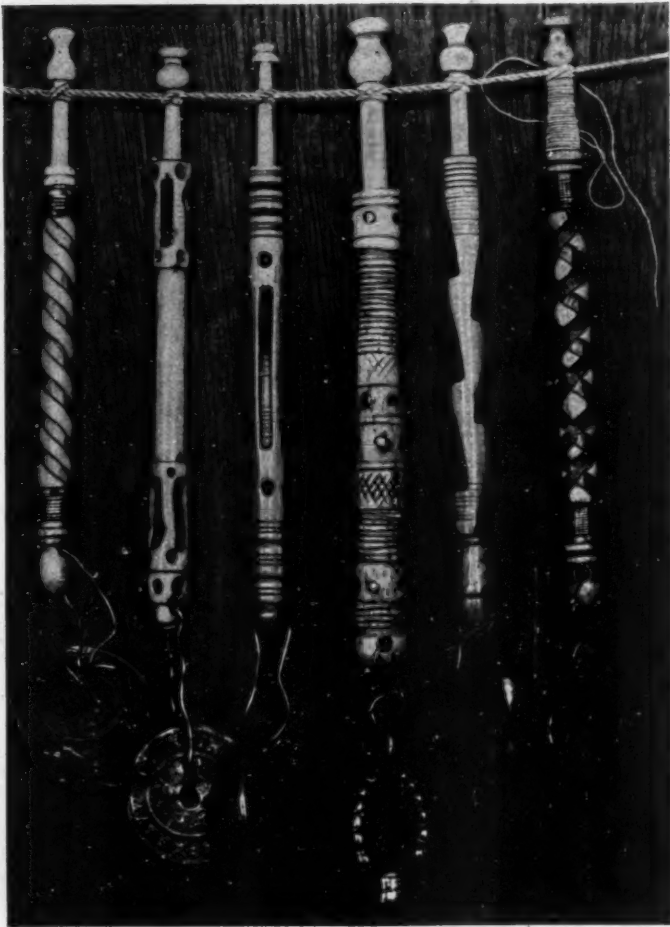


Fig. 2.—Lace-bobbins of bone, decorated with carving and staining. Jingles of coins, tokens, etc. From Huntingdonshire.

a skilful bobbin decorator, and to him the girls of the neighbourhood would repair when any particularly elaborate design was wanted.

The "spangles," or "jingles," or, as the word is sometimes spelt, "gingles," attached to the end of a bobbin—ornaments peculiar, I think, to the home and eastern counties of England—were not without a sentimental interest of their own. A button from the sweet-heart's flowered waistcoat, one from the mother's wedding gown, a few coral beads brought from over-seas by a seafaring brother, a family relic in the shape of an old copper seal, or an ancient and battered coin—such things as these were often attached to the ring of brass wire passed through a hole in the bobbin, instead of, or as well as, the more commonplace beads and bugles which went to make an ordinary jingle. Even these beads, however, were often quaint enough, many having been handed down, together with the bobbins, for several generations. Beads of special gorgeousness, too, were given as prizes to the little pupils of the lace schools that formerly existed in every hamlet of a lace-making county.

The half-dozen bone bobbins shown in the first illustration (fig. 1) come from Huntingdonshire, but they are fairly typical examples of those used in Bucks. and Beds. as well. The first—reckoning from the left hand—is at once the oldest, the simplest, and the most carefully made. It is very neatly turned, and has the letters "J.P." traced in tiny leaden studs let into the bone just above the jingle. "Pegged" is the technical term for this style of decoration. Next to this is shown a modern bobbin of what may be described as the commemorative, or memorial class. This bears the inscription, burnt in with a piece of wire or a knitting-needle, and stained black and scarlet, "Joseph Castle, hung 1860." The jingle is a worn silver coin of the reign of Elizabeth, reported to have belonged to the said Joseph Castle. Of the remaining four bobbins, two are of the large (over four and a half inches long) and somewhat clumsy type used for the coarser laces, or as "passive" bobbins. They are respectively inscribed "Love me Truley" (*sic*) "Buy the Ring," "Osborne for Ever," and "Queen Caroline," and all have jingles of old-fashioned beads and bugles. Other popular inscriptions, some of which are on bobbins in my possession, are "Let no false lover win my heart"; "To me, my dear, you may come near"; "Dear Mother"; and "Lovely Betty," or Ann, Jane, or Eliza, as the case may be.

Some curious and almost beautiful ornament is to be seen on another half-dozen bobbins, also from Huntingdon, which appear in the second illustration (fig. 2). The one on the extreme left is carved with a very graceful spiral band, and neatly bound at both ends with brass wire; a token and a much worn farthing serving as jingles. The next two are good examples of a type of bobbin now rarely to be met

with. These are known as "Church-window" bobbins, and are carved in an open-work pattern, within the spaces of which are little movable ornaments, a mode of decoration possibly suggested by the Chinese "nests" of carved ivory balls, one nestling inside another. In one specimen shown here, a miniature bobbin, meet for a fairy's lace pillow, is carved within the "Church-window" aperture. It slides easily up and down, but cannot be removed. The other three are

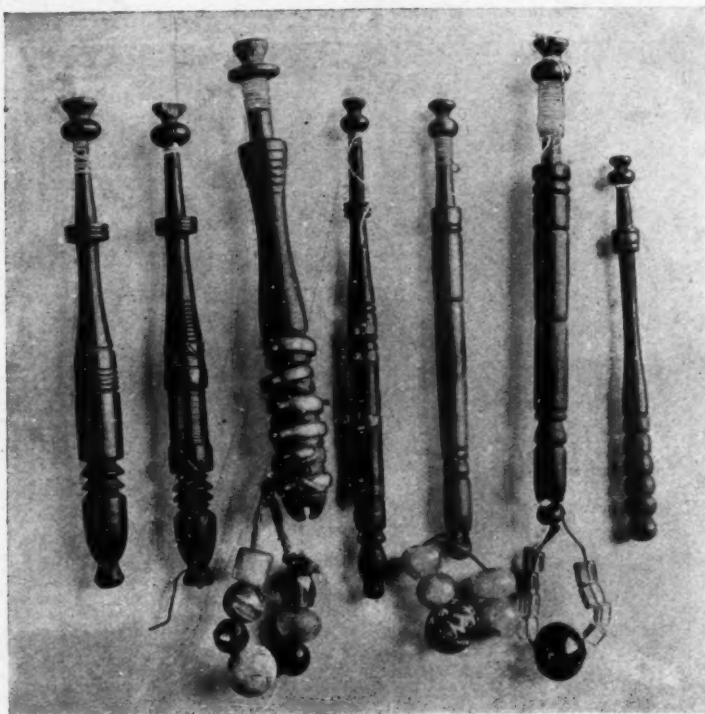


Fig. 3.—Lace-bobbins of wood, decorated with turning and rings of pewter. Jingles of beads and bugles. From Oxford.

decorated in different fashions; the largest with a little simple carving and rings of brass studs; the two smaller with effective relief designs, stained green and brown, the background being left its natural creamy tint. All these bobbins have interesting jingles, including different kinds of tokens (the inscriptions are in most cases illegible, however), George III. farthings, an old glass cameo ear-ring, and a brass seal.

The next series (fig. 3) was obtained in Oxford. These seven heavy wooden bobbins are adorned with clumsy pewter rings and strappings, and were probably made about seventy or eighty years ago. The jingles are of good beads; some of the mosaic kind, vulgarly known as "mottled soap" beads, and others of hand-cut glass and jet. Far superior to these in finish are the bobbins, also of wood, with pewter ornaments, reproduced in fig. 4. These are from Buckinghamshire, and

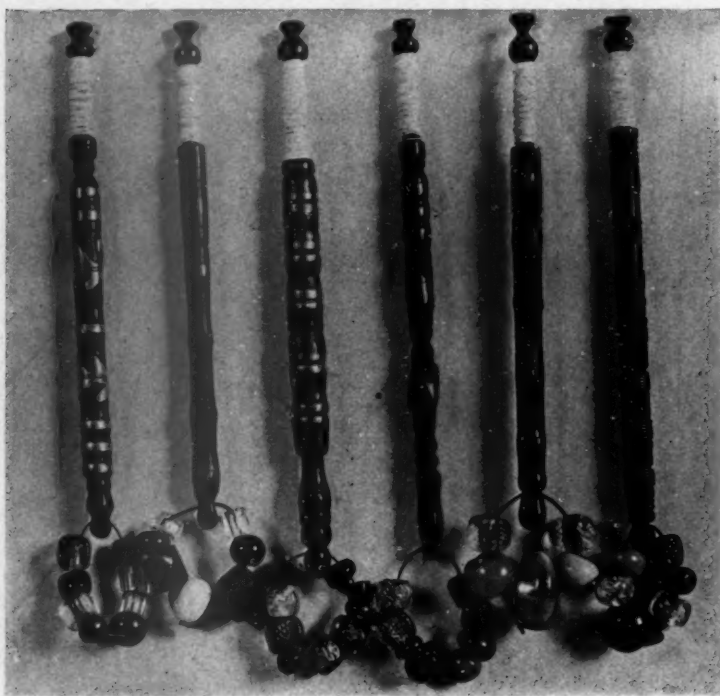


Fig. 4.—Lace-bobbins of wood, decorated with inlays of pewter and turning. Jingles of old cut beads. From Buckinghamshire.

both the wood-turning and the inlaying of the strips of lead show signs of very skilful workmanship. The patterns in which these strips are arranged are effective and uncommon, and worth careful examination. The old beads in the jingles are nearly all pleasing in colour and shape, although not otherwise remarkable.

The bobbins used in Honiton lace-making are delicately fashioned, slender little things of smooth, close-grained wood, their length

averaging about three and a half inches. The fashion of decorating them does not appear to have ever been so general in Devonshire as in the other English lace districts. They have no jingles, and the few ornamented ones that I have seen are noticeable for a complete absence of the carving and relief-inlayings of the Buckinghamshire and Bedfordshire bobbins. Such decorations, indeed, would be inconvenient where such fine lace as that for which Devonshire is famed is in process of making. Of the seven Devon bobbins shown (fig. 5), the two end ones are curiously stained with a brown pigment in

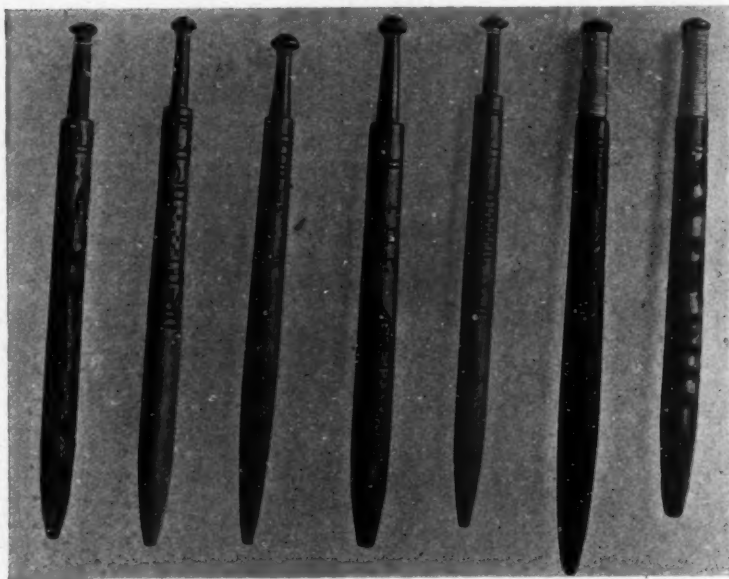


Fig. 5.—Lace-bobbins of wood, decorated with incised lines and staining.
From South Devon.

an irregular pattern, resembling in some measure the natural mottlings of clouded bamboo or those of tortoiseshell. The second bobbin, reckoning from the left, has the initials "M.A.B." cut, or rather scratched, and stained black, at the top; the date, 1822, and bands of various patterns below, coloured alternately black and red. Next is a bobbin bearing the same initials, but differently ornamented, and dated four years earlier. Bobbin number four is considerably more elaborately decorated. Its principal feature is the picture of a ship, carefully worked out in

shallow-cut lines, coloured red and black. The British "Jack" flies at both main and fore-masts, and the French ensign at the mizzen. The name of the ship, "The Duncan," is in red, and the initials—of the owner or the giver—"W. M." in blue. It is altogether a very dainty little bobbin. Its next neighbour much resembles the second bobbin in the photograph, but the initials in this case are "S O.," and



Fig. 6.—Lace-bobbins of wood, decorated with coarse turning. From Malta.

the date 1801. One may surmise that it was the property of the mother of "M. A. B.," who owned the more modern copy. The last but one of the series bears the inscription, "Thomas, son of Thomas and Elizabeth Burridge, was born 6 of April, 1819," cut in black lettering, and winding round the bobbin, between red "herring-bone" lines, all the incising and staining being executed with extreme

neatness. I am indebted to Miss Herbert, of Exeter, for the loan of these interesting bobbins for description and illustration.

Of the lace bobbins peculiar to foreign countries, I am only able to describe a comparatively small number, for, as may be supposed, their name is legion. Those shown in fig. 6 are Maltese, and have several points in common with the larger and clumsier of the wooden bobbins made in England, while they are almost indistinguishable from those used by Venetian lace workers. They measure from four and a half to five inches in length, and it is noticeable that the head, or part on which the thread is wound, is unusually long in proportion to the lower portion of the bobbin.

The examples come from Peniche, one of the few places in Portugal where pillow-lace is still made, and are remarkably pretty. They are of ivory, agreeably mellowed by time and constant handling, and their slender, tapering shafts and bulbous ends are decorated simply, but tastefully, with soft-tinted staining. In size they are small, measuring from three-and-a-quarter to three-and-a-half inches long, and their proportions are extremely good. Another variety of Peniche bobbin is made of dark brown, boldly grained wood, but in size and shape is very similar to those depicted here.

The Russian bobbins are chiefly interesting by reason of their archaic simplicity. Lacking any trace of decoration, whether suggested by sentimental fancy or artistic taste, they are purely utilitarian; mere sticks of wood, more or less straight and smooth, and six or seven inches long. Plain and unattractive as they are, however, they are surely much more practical, regarded as working tools, than the fantastically ornamented bobbins of some other lands. Those illustrated were bought in Vológda, where a lace resembling Torchon is made, both in colours—red, blue, and ecru—and white. Pillow-lace, I may add, has only been known in Russia for a little over a hundred years, and although the lace produced is effective, it is, as it has always been, rather coarse of texture and crude of pattern.

Lace-pillows vary as greatly in shape and size as do the bobbins themselves. In Devonshire, a pillow resembling a ball, slightly flattened on the upper side, is used; in Belgium, both flat and oblong pillows are employed, according to the kind of lace in process of manufacture, while the Peniche lace-makers work on a long, cylindrical cushion—the *almofada*—fastened to a high, basket-work stand, light enough to be easily moved from place to place. A gigantic pillow, that will accommodate six hundred bobbins or more, is used for the fine blonde laces made at Bayeux.

R. E. HEAD.

Round about Padstow.

QUAINT old Camden, who died in 1623, commenting on the town of Padstow, writes thus:—"Not far from hence (viz., Castle Danis, now called Dinas) is the river Alan, called also Camb-Alan, and Camel, from its winding channel (for Cam with them implies so much). Running gently into the upper sea, it has at the mouth a little market town, called Padstow, contracted from Petrockstow (as 'tis called in the histories of the Saints), from one Petrocus, who lived here in a religious way; whereas the town was before called Loderick and Lassenac."

Camden's editor, Dr. Gibson, notes that Leland found it called Adelstow, *i.e.*, Athelstan's place, in the old writings, from its benefactor, King Athelstan. But the derivation of Padstow from Petrockstowe is confirmed by the name of the adjacent village of St. Petrock Minor being called, in the folk speech, Little Petherick. The latter word has clearly retained a trace of the Irish vernacular use of "th" for "t," and the traces here of intercourse with the "Green Isle" are numerous. Holy Virgins would seem to have abounded in those days. Camden's account of St. Germans and the Tamar is positively humorous. "This place," he says, "seems to require something to be said concerning Ursula, a virgin of great sanctity born here, and the 11,000 British virgins. But while some hold that they were drowned in the time of Gratian, the Emperor, about the year 383, upon the coast of Germany, as they were sailing to Armorica; and others tell us that, in the year 450, at Cologne upon the Rhine, in their return from Rome, they suffered from Attila the Hunne, that instrument of the Divine vengeance; this difference among authors has made some, instead of believing it an historical truth, suspect it to be a mere fable."

Religious though the Cornish certainly are, attending their parish church twice, and also going once to chapel on Sundays, it is to be regretted that superstition retains so strong a hold upon their minds. And this part of the Duchy, where there is scarcely found a village without a "Saint" attached to its name, is peculiarly addicted to charms and incantations.

"I do put great faith in a charm" is an expression they will use when recommended to take a medical man's advice. I have known a person who was too much of an invalid to venture out, drive six or seven miles to consult a decrepit old woman over eighty, who had almost lost her own senses. It is true that these charmers read passages of Scripture as a part of the "charm," but this is doubtless a survival of the ancient heathen incantations; as the charmers them-



Fig. 1.—Font in Padstow Church, Cornwall.
(From a photograph by Mr. Arthur Bowen.)

selves are of the witches and "wise women." The belief in a person's "ill-wishing" another is an evident remainder of the belief in witchcraft. The custom of catching and cooking a mouse as a cure for fits, etc., has lived to within a few years near Padstow, and though very dangerous on account of the chances of consequent poisoning, is not more unreasonable than some other existing medical superstitions. Monstrous credulity appears to have followed the healing art like a

shadow. The writer has seen two women on the sea-shore (within a few miles of a large town) pass a baby repeatedly over the back and under the belly of a donkey, presumably as a cure for fits. They stood one on each side of the animal (which never moved), deaf to the infant's shrieks. It reminded one of the Yankee quack, who, not being "great on pustules," suggested giving a draught to a sick child, to convert the "pustules" into fits, and then said he, "I'll cure the fits, for I *am* great on fits."

But it is early yet to rail at superstitions, for, like the growth of international sympathy, the faculty of making reasonable inferences from natural phenomena is a quite modern development. Railways and tourists are an education in themselves to those (*i.e.*, the majority) who hate books, and now it is possible to go straight to Padstow from London by rail. When I was there in 1885, the cheerful sound of the coach horn starting before daybreak to Bodmin Road—with two and a half hours' jolting up hill and down dale to reach the railway line—was a relic of the past, which had a charm of its own. But there is a greater charm in viewing from a comfortable seat the beautiful newly-opened country between Wadebridge and the quaint old fishing town, and arriving in good time at "mine inn."

A year or two ago I was travelling to London with two young Falmouth masons of the enterprising type, who were about to proceed to Egypt to work at the great Nile dam, when, on naming Padstow, the elder turned to me and said: "Why, they're like a lot of heathen about Padstow!" On tapping his reasons for such a comment I discovered that he attributed their ignorance to the fact that they never travelled. "Why," said he with emphasis, "they know nothing, because they never go anywhere." It appears that the artisan is now realising that locomotion means learning. Bicycles were not numerous when the writer lived near Padstow, but doubtless this powerful educator will help to modify the local heathenism attributed to Padstow district by the Falmouth mason.

At any rate they now have the iron horse at their doors.

But the charm of this district lies not merely in its lovely natural features, but in its historical associations, and specially in their ecclesiastical side.

Padstow and St. Petrock Minor are one ecclesiastically in their origin. We cannot go much beyond St. Petrock, and so little is known of him that some have endeavoured to identify him with one or other of the Patricks. Perhaps, therefore, I may be pardoned for quoting here a letter which I received last year from the Rev. S. Baring Gould on this matter:—"St. Petrock," says this

indefatigable antiquary, "is by no means to be confounded with St. Patrick; he was the evangelist of a portion of Devon and Cornwall. The Welsh pedigrees make him son of Clement, but the life of St. Cadoc makes him son of Gwyn Llyn, Knight of Wentloos, and brother of St. Cadoc. I have given his life in my 'Lives of the SS.,' Inn. p. 35. I intend to give it with more fulness in my 'Catalogue raisonné of Cornish Saints,' in the 'Transactions of the Royal Institution of Cornwall.'"

What strikes the stranger most is the prodigious number of saints that must have dwelt in these regions in the early days. It may be observed also that they are almost to a man (or woman) people of Irish,



Fig. 2.—Exterior of St. Merryn Church, Cornwall.
(From a photograph by Mr. Alexr. Old.)

Welsh, or Cornish descent: Biblical saints are quite at a discount unless they happen to have been enrolled among Celtic patronymics. If they had not been thus eclipsed, we should have found such villages as St. Luke, St. Paul, St. Silas, and so on; but the North Cornish, like a gardener of the Duchy who told the writer that his family did not "paternize" a certain church, have given the dedicatory according to the popular business maxim: "We paternizes them as paternizes us."

The next interesting feature that presents itself is the extraordinary number of chapels and churches that sprang from the great centres of missionary enterprise, such as Padstow and Bodmin. What

zeal must have animated these early teachers, and, in after times, what fluctuation and shiftings of the population must have taken place when the first great tide of enthusiasm had done its work! No doubt a good many of the earlier buildings were rather hermitages than churches. But enough of solid and ornamental structure remains to indicate that either the population of the Saxon and Early Norman period must have been far greater than in modern times; or, that their religious zeal utterly put to shame that of our days.

The two most interesting villages in the Padstow district are St. Petrock Minor or Little Petherick, and St. Merryn. The latter name is quite Cornish, but Petherick is always taken as a form of "Petrock." If this is so, it shows that the Cornish vernacular, like Irish, converts the hard dental "t" to its softer or aspirated sound "th." Indeed, I have noted this fact among the people. Petherick is a family surname in other parts of England, but cannot, I think, be traced to any connection with this place. The natives almost always use this name for the village.

Both St. Petrock and St. Merryn derive much interest from their connexion with the singularly fascinating and romantic ruin of St. Constantine, situated on the coast about six miles from Padstow.

In St. Merryn is preserved the ancient font of St. Constantine, and at St. Petrock Minor are various carved stones, which were removed to that church from the lonely ruin by a former rector of Little Petherick. If they had not found their way hither they would have gone to repair farm buildings, or possibly roads, but being of the Catacluse¹ stone, may yet for centuries serve their sacred end, though upon another site.

Passing by St. Merryn, and merely noting its massive tower and its apparent great antiquity, let us once more visit St. Constantine's lonely fane. No more romantic spot can be found upon the western coast than the site of this long-forgotten church. A portion of the outer wall and of the tower is all that now remains, and the stranger will look in vain for anything to correlate with the beautifully carved stones that are said to have come from its *débris* to embellish St. Issey and St. Petrock. Right among the sand heaps is the shattered top of the small tower peeping above the hillocks that surround it. No house or building of any kind, or even remains of buildings, are visible from this desolate place. The long, straight stone hedges suggest the idea of a cultivated enclosure or garden, and although the building is thought by some to have been

¹ This famous building stone, from the mouth of Padstow harbour, is of a beautifully toned dark grey, and almost as hard as adamant.

simply a parish church, it is difficult to escape the impression that here originally existed a primitive monastic settlement. It no doubt did duty as a parish, and there is mentioned by Dugdale a Feast of St. Constantine, formerly held at St. Merryn, attended by games and other jollification; doubtless originally a church festival. But if it was a parish church, what can account for the absolute disappearance of the parish? Instances are indeed not wanting of the migration of villages to a distance of perhaps half a mile from their original site, and the causes of such migration are very various, but here it is not a case of migration from natural or social causes, but of complete



Fig. 3.—Interior of St. Merryn Church, Cornwall, before Restoration.
(From a photograph by Mr. Alexr. Old.)

disappearance. When the distance of St. Merryn is considered, it will not be seriously maintained that St. Constantine village migrated to St. Merryn. This would be about as reasonable as to say that Little Petherick or St. Issey (in case they disappeared) had migrated to Padstow.

No; if a village did exist we must hold that it was a place of importance, the elaborate carving of the church being duly considered, or dismiss the idea of a parish church *in toto*; we are then duly to weigh the fact that the font of St. Constantine—a most notable and evidently ancient font—is now doing duty at St. Merryn. It appears

then, that this font was substituted for the St. Merryn font as being a more ornamental work, and the natural inference, especially when coupled with the fact of a feast of St. Constantine being held at *St. Merryn*, is this: that the deserted village was originally a place of some importance, probably more so than St. Merryn itself. Why, and *when* was the Feast transferred? Who found the money for the elaborate work of the original church? If the singularly decorated font (which in the writer's opinion was the original copied in that of



Fig. 4.—Font in St. Merryn Church, Cornwall.
(From a photograph by Mr. Arthur Bowen.)

Padstow) at St. Merryn really belonged to St. Constantine, may not the curious figured stones at the entrance to St. Merryn Churchyard and others have come also from the same place?

These are questions for Cornish antiquaries, and are hereby earnestly commended to the Royal Institution of Cornwall.

That the Romans were well acquainted with the Padstow district seems plain enough from the remains discovered at St. Minver and at Harlyn. The barrows on the St. Columb Road over the downs,

and the Celtic Monolith at Music Water seem to indicate a fair population of this locality in far distant times. Inscriptions are few and far between. There is, I am told, an inscribed stone built into the wall of the road leading to Trevone Bay from the high road between that place and Padstow; but as yet it does not seem to have been deciphered. The only apparent remains of lettering found by the writer consist of two letters upon a stone crowning a gateway in the churchyard of Little Petherick. This is, at the entrance to a path leading from the churchyard through a wood to Tregona. These are most interesting, being the symbols of Christ's Divinity, carved in



Fig. 5.—Interior of St. Merryn Church, Cornwall, after Restoration.
(From a photograph by Mr. Alexr. Old.)

Saxon style of lettering—Alpha and Omega. The last-named letter is a rectangular oblong, nearly the same as a "Theta," crossed in the centre, a form which appears in Saxon inscriptions. Now if this stone, like others, came from St. Constantine, it is an argument for the Saxon character of the church there.

The font of Padstow Church is much admired by antiquaries. Mr. Tyacke, the late vicar, thought it Saxon,¹ and said it had been pronounced to be so by others. Round the bowl are full length figures of

¹ The font does not appear to be earlier than the fourteenth century, although the general design has survived from Norman times.—Ed.

the twelve Apostles, well cut. Let the visitor compare this font carefully with that (at St. Merryn) from Constantine. He will, I think, conclude that the last-named is the original; or, at any rate, that it is of greater antiquity. It has probably been "weathered" for a considerable time.

One other point bearing on Saxon architecture. The pinnacles of Little Petherick Church are stated to have originally belonged to the famous ruin, and they are singularly like those of Hornby Church, near Bedale, in Yorkshire, a church generally reputed to be Saxon. The bowl of the primitive font of this latter church may still be seen, turned bottom up, by the road leading from St. Petrock Minor to Tregolds; while that of Padstow is thought by some to have been in use as a trough at the coachyard of Messrs. Pope, who have preserved it, at that place.

(Rev.) S. BARBER.

Notes on Archæology and Kindred Subjects.

AN ANCIENT PADLOCK.

THE padlock shown in the accompanying illustration was most likely made about the year 1500; it may possibly be as early as 1450, or as late as 1520—no one can fix its date with any degree of exactitude. It is very strongly formed, and is of iron. Skilful locksmiths have tried in vain to open it, but have hitherto not been able to do so; unless sufficient force were used to break the lock it seems impossible to move the hinge.

It measures $5\frac{1}{2}$ ins. in length, and its girth just below the key-hole is $6\frac{1}{2}$ ins. There can be but little doubt that the key to such a lock would be equally interesting; all trace of it, however, has been lost.

The lock itself was bought from a marine store dealer in Lincolnshire, who had thrown it aside on to a heap of old iron which was to be melted down. Many antiquaries have examined it, and they all unite in considering it an exceedingly curious and interesting specimen of the locksmith's or blacksmith's art. I say blacksmith because many of the ruder and less ornamental locks were fashioned, during the middle ages by local blacksmiths.



Ancient Iron Padlock.

FLORENCE PEACOCK.

TWO BOSSES IN ST. DAVID'S CATHEDRAL.

IN the unroofed chapel in St. David's Cathedral, originally dedicated to King Edward, is a piscina attributed to Bishop Gower (1328), and a little to the west of this piscina is a curious boss (fig. 1) which has evidently been brought from some other place and inserted in the wall of this chapel. It represents three animals with long ears. The artist has only carved three ears, but they are so arranged that the ears of one animal

do duty for those of another. It is a little doubtful whether rabbits or asses are intended to be represented.



Fig. 1.—Boss in St. David's Cathedral.

The other boss (fig. 2) may be found in the ante-chapel, and is locally known as the chapel of the seven sisters on account of these seven hideous



Fig. 2.—Boss in St. David's Cathedral.

heads. Some persons have declared that they are types of the beauty of South Wales—a slander we certainly do not endorse.

ALFRED C. FRYER.

THE OLD FLEMISH BELL AT NICHOLASTON, GOWER.

NICHOLASTON Parish Church is picturesquely situated on Oxwich Bay, and is one of the smallest, if not the smallest church in the Principality—measuring only 47 feet from east to west. A few years since the Church was partially re-built by the late Miss Olive Talbot, at a cost of between six and seven thousand pounds, with a result that, for its size, it is one of the most elaborate churches in the country.

The little building contains two features of exceptional interest, viz., an early font composed of a single block of stalagmite, together with a very beautiful bell. The latter is about two feet in diameter. Round the dome is a delicate band of fleur-de-lys decoration, below which is the following inscription: "Ic been chegoten int jaer ons Heeren 1518." (I am cast in the year of our Lord 1518.) Two hexagonal seals are cast below the inscription, one on either side of the bell. One seal is in better preservation than the other, owing to its being affixed to the eastern, or less exposed, side of the bell, which is hung in an open bell cote.



Fig. 1.—Detail of Flemish Bell at Nicholaston.

The eastern seal (fig. 1) is $2\frac{1}{2}$ ins. high and 3 ins. wide, and represents the Virgin Mary, crowned, with the infant Saviour in her arms, standing on the crescent moon.

Above the Virgin's head is a small open-mouthed face, from which descend fine radiating lines. This is probably intended to represent the breathing of the Holy Spirit. On the dexter side of the seal is the Crucifixion, with a skull below—each arm of the cross terminates with a fleur-de-lys. The figures are enclosed in a decorated oval, almost taking the form of a vesica.

The western seal (fig. 2) is somewhat larger, being 3 ins. high and $3\frac{1}{4}$ ins. in width. It represents the infant Saviour holding a Latin cross, hung from which is a circle, round which is an inscription, now, unfortunately illegible.

Dr. Coenen, a well-known Dutch antiquary, is of opinion that the bell was cast by a member of the celebrated family of bell-founders named



Fig. 2.—Detail of Flemish Bell at Nicholaston.

The old bell was quarter tuned in 1894, when it was re-mounted, and furnished with a new clapper, which it sadly needed.

The communion cups belonging to Nicholaston and the two neighbouring parishes of Reynoldstone and Llanmadoc are also of Dutch make. *Llandaff.*

GEORGE E. HALLIDAY, F.R.I.B.A.

EARLY CHRISTIAN SARCOPHAGI AT ZARA, IN DALMATIA.

THE three slabs from ancient sarcophagi which are here represented are in the Church of S. Donato, at Zara, the capital of Dalmatia, and which is now used as a museum. They were all found in or near Zara, but no particulars are given of their original site, or discovery. The Church itself is most curious, and is of a circular form, surrounded by an aisle, from which three apses project eastward, and above this aisle is an upper storey. It resembles in form the churches of S. Vitale, Ravenna, and Aix-le-Chapelle, but is far inferior to either in workmanship, the masonry being very rough and irregular. It would seem that the builders were unable to make capitals and columns, or, in fact, any original ornament for themselves, for they had not attempted to make the re-used materials fit one another, and in some places a piece of cornice has been sawn up to form a capital, without the slightest attempt at symmetry. This church was built about A.D. 810, by Donatus III., Bishop of Zara, and is raised upon a mass of ruined Roman buildings, which have been used as foundations just as they lay. The floor was taken up some years ago, and below it were the remains of columns and cornices lying in confusion, the remains of the great edifices which adorned the Forum of ancient Jadera. Of the date of these carved slabs it is somewhat difficult to speak with confidence. They are described in the museum as being of the ninth and tenth centuries, but it seems scarcely

Van Won, who, as Dr. Coenen says, "furnished many churches outside Holland with bells."

Arent Van Won cast a bell for Steins, in Friesland, dated 1517, closely resembling the Nicholaston bell. The Rev. J. Davies, in his *History of West Gower*, vol. iv., says, "There are other Dutch bells elsewhere but not in Gower."

He mentions Baschurch, Salop, and Bromswell, Suffolk.

The plaster casts from which the photographs were taken hardly do justice to the very fine casting of the seals and decoration.



Fig. 1.—Sculptured Sarcophagus in the Church of S. Donato, at Zara.

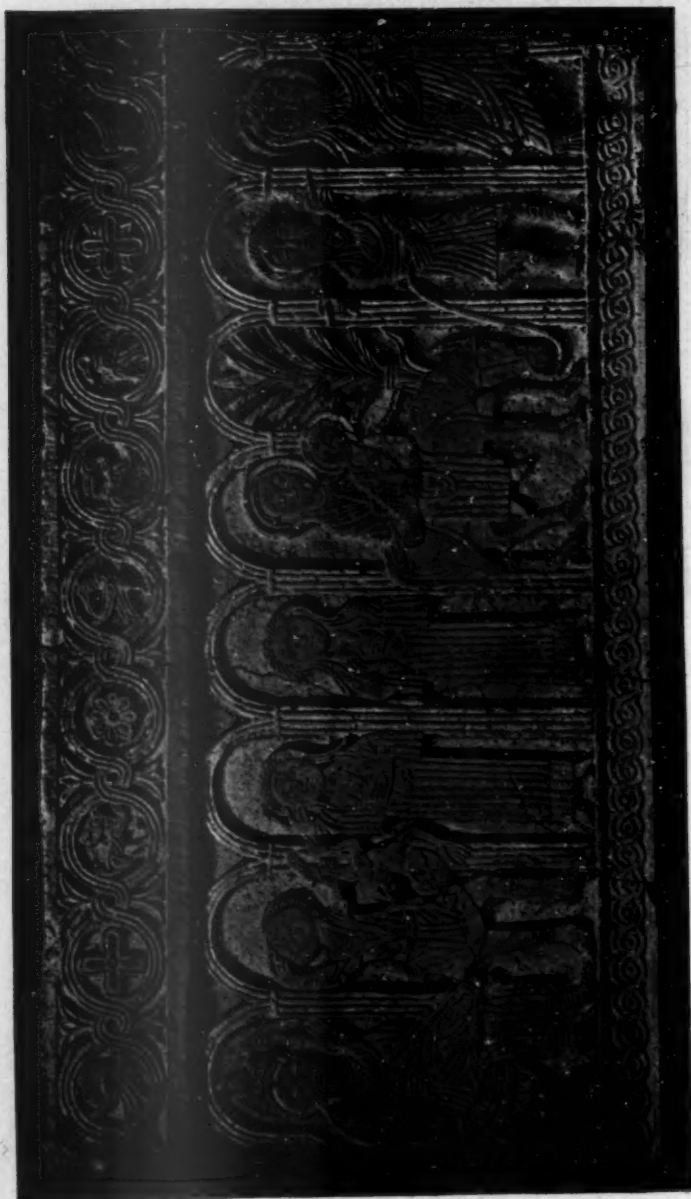


Fig. 2.—Sculptured Sarcophagus in the Church of S. Donato, at Zara.

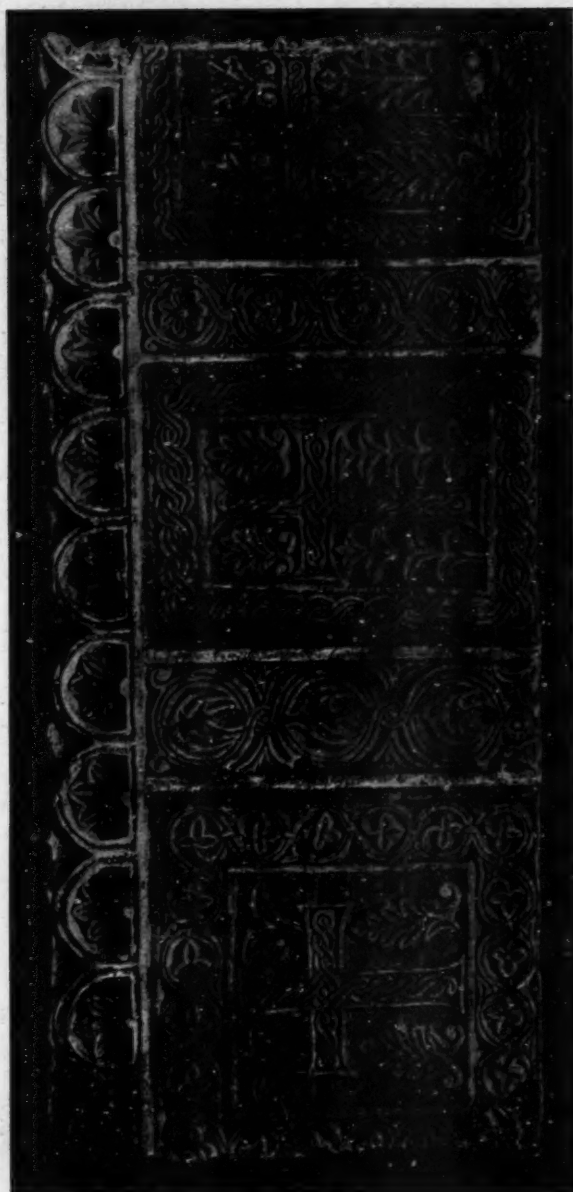


Fig. 3.—Sculptured Sarcophagus in the Church of S. Donato, at Zara.

likely that the sculptors of that time, who were unable to work a capital or cornice for the church, could have executed the fine work on these sarcophagi. The style is Byzantine in its earlier days, but in the seventh century Dalmatia was overrun by savage hordes, who destroyed everything before them, and art became for a time extinct. It may also be noticed that the interlaced patterns on the slabs seem to show a certain amount of northern influence.

Slab No. 1 has seven panels, divided by arches with circular heads, and very rude capitals. They contain scriptural subjects, in low relief—first, the Salutation; second and third, the Nativity. The star shines above the ox and the ass behind the bed where lies the Blessed Virgin Mary, extending her hand over the infant Saviour, who appears below with a cruciform nimbus, sitting in a kind of tub, held by two angels.¹ No. 4 has the shepherds adoring. Nos. 5, 6, and 7 the Blessed Virgin Mary is sitting with the infant Saviour on her knees, with his hand raised blessing the Magi, who are offering their gifts.

Slab No. 2 has eight similar panels, the first four of which are occupied by a very uncommon subject in ancient art, viz., the Judgment of Solomon.² The next three panels represent the flight into Egypt, and the last I am unable to explain.

Slab No. 3 is very similar in design to some at Ravenna, but it has interlaced designs in alternate panels which I do not remember seeing there. The other panels have crosses of similar form to those at Ravenna, but here there are two birds holding by their feet to the stem of the cross; at Ravenna they are sitting on the arms of it.

Before concluding this short account, I must say a word as to the intense interest and pleasure to be derived from a journey in Dalmatia by those who love grand scenery, a beautiful climate, and numberless examples of architecture, where the same curious designs and decorations have been used for centuries with little or no change, and are, in fact, being used now, for we saw the capital of a column being worked at Spalatro which, after time and weather have given their finishing touches, will practically be identical with some of the work in the old churches of this country.

M. E. BAGNALL-OAKELEY.

OLD ENGLISH WATERING-POTS.

THE specimens from the Horniman Museum here given are interesting as being typical forms of two different kinds of watering-pot used in the Middle Ages. The second specimen has not long since been discovered, and is very perfect in form and condition.

Fig. 1 represents a vessel of the bottle-shaped type; and having a capacity of about one gallon. The orifice at the top of the pot is about $\frac{1}{4}$ of an inch in diameter, so that, as the vessel can be conveniently held by

¹—This is the Washing after Birth, as represented also in the Saxon Psalter in the Bodleian Library at Oxford (see J. R. Allen's *Christian Symbolism*, p. 296).

²—The Judgment of Solomon appears to be shown on a sculptured Norman capital in Westminster Abbey (see the *Architect* for April 27th, 1900).

the first two fingers, the hole may be readily closed by applying the thumb as a stopper. The bottom is slightly convex, about six inches in diameter, and closely perforated with small holes, like the rose of a modern watering-pot. To fill it, the whole was immersed in water, the orifice remaining unclosed, when the water of course rose, and filled the pot. Now, by applying the thumb to the hole, the fluid was sustained by the counterpoise of the atmosphere, and the vessel might then be carried to any desired spot. On raising the thumb, the water descended in a spreading shower, and by slightly swinging the vessel, it performed the functions of the common watering-pot of to-day. The shower might be suspended and renewed by the action of the



Fig. 1.—Watering-pot found in Bell Alley, 1890.

thumb, till the supply of water was exhausted. This specimen was dug up in Bell Alley, City of London, in 1890. It is $11\frac{1}{2}$ ins. in height, and made of a reddish clay, and is half covered with a brownish-green glaze, which is well shown in the illustration. These simple watering-pots were used in the fifteenth and sixteenth centuries. The earlier specimens were without handles.

In the next illustration (fig. 2) we see a decided improvement in form and convenience. Here the perforated rose projects from the neck of the jug, opposite the handle. The aperture at the top is half covered by a hood-formed piece, which has pinched finger-marks all over it. This pot also is

made of red clay, and is three-parts covered with a brown glaze. It is 1 ft. 1 in. in height and 8½ ins. in diameter at the base. The rose is 4½ ins. in diameter. This type was used in Elizabethan times, and was contemporary with the Bellarmine jugs. This specimen was found by Henry Howard, while excavating, on September 6th, 1899, at the bottom of Saffron



Fig. 2.—Watering-pot found in Saffron Hill, Sept., 1899.

Hill, Clerkenwell, London, at about 15 ft. below the surface, and is in perfect preservation. It has a rounded, cumbrous body, capable of holding some three gallons, or thereabouts. The handle is broad and strong, and well set on. The rose is pierced with fine holes. The half-covered opening was evidently to prevent any passage of the contents except by way of the rose.

There is, I think, no doubt that the modern metal watering-pot is the natural successor of these uncouth articles. There are some good examples of the watering jugs in the Guildhall Museum and British Museum, but I believe the one depicted in the second illustration is the latest which has been discovered in a perfect state. The two are in Mr. Horniman's collection.

*The Horniman Museum,
Forest Hill.*

RICHARD QUICK,
Curator.

Notices of New Publications.

"THE DEFENSIVE ARMOUR AND WEAPONS AND ENGINES OF WAR OF MEDIEVAL TIMES, AND OF THE RENAISSANCE." By ROBERT COLTMAN CLEPHAM. (London: Walter Scott, Paternoster Square, 1900). The increasing general interest taken in arms and armour is constantly being shown, not only by the various articles which appear in the Proceedings of the Archaeological Societies, but in the issue, both at home and abroad, of works of importance on the general subject. The work by Demmin has been translated, and has long become a handbook familiar to every student and collector, and its numerous and well-arranged illustrations make it especially useful. More recently a more elaborately got up work is that by Wendelin Boeheim, entitled *Handbuch Der Waffenkunde*, in which the subject is very fully gone into, with numerous illustrations of every date, and from every kind of source. But in many cases there is room for criticism; as examples of very doubtful objects are presented for study, which shows how extremely cautious one must be in these days of forgery. Amongst the later works in English is that by J. Starkie Gardner, originally given in the *Portfolio*, on "Armour in England," and this is an excellent review of our knowledge, clearly stated. The last is that we are about to notice, as recently published by Robert Coltman Clepham, and entitled "The Defensive Armour and Weapons and Engines of War of Mediæval Times, and of the Renaissance"; this is not confined to England, but is general to every European country.

The volume is convenient in form and arrangement. The introductory chapter is a very useful opening of the subject, and is followed by one on "Chain Mail and Mixed Armour," in which the history of chain mail is judiciously treated, as well as the antiquity of its use. But, in connection with this part of the subject, there is still a good deal to be said, as too much has been made of rude conventional representations, as well as the varied expression of writers, especially in poetical narratives. On the Bayeux tapestry his remarks show good study, and he does not incline to an imaginative view of the structure of the hauberks therein represented. He says, "Probably only the richer knights wore chain mail, the majority having hauberks of cuir-boulli (boiled leather), strengthened by continuous rings sewn on to it, side by side, or overlapping." But this latter portion of the passage one cannot allow, as it would involve such difficulty in the manufacture; for cuir-boulli, when used in defence, was hard and firm, and so employed throughout the fourteenth century for brassarts and jammers, and a later, but remarkable example, is found in the cuises on the monument of Sir John Crosby, in Great St. Helen's, Bishopsgate. Further on we have

the following excellent passage: "It is impossible to determine these details absolutely (speaking of the use of leather, horn, &c.), as all armour looks very much alike on the tapestry in its present condition, this being specially the case where rings were used; and it is only by careful comparison with



Fig. 1.—Fluted Maximilian Suit of Armour at Munich.
(Block kindly lent by the Publisher.)

other contemporary evidence that any reasonable certainty can be assured." Such views as these would have saved some writers from serious errors, and his allusion to the same difficulty with seals is true, as the small scale

renders accuracy of detail impossible, and we have only the conventional rendering of the artist.

When we leave the early period for the development of plate armour, we leave also the obscurity which, in some measure, rests upon the earlier



Fig. 2.—Fluted Maximilian Suit of Armour, with grotesque helmet, at Munich.
(Block kindly lent by the Publisher.)

methods of defence, therefore there is much interesting matter in the chapters that follow. But the writer seems most at home in that period of the fifteenth century when the skill of the smith arose to such extraordinary

perfection, and it is in this part of the work we have illustrations. Most of these are photographic, and, unfortunately, when the backgrounds are dark some obscurity in details result. In fact, no real background should be given to a figure. The singularly interesting "Mounted suit with bards, in the Kungl. Lifruskammar collection, in Stockholm," is rendered very obscure on this account, and the same applies to many others, but, when treated on a light background, we lose these defects, yet it seems to us that photography is better as a handmaiden to the artist, as such examples given by Boheim are rendered accurately in outline, so as to leave nothing to be desired. The author appears to be well acquainted with the many fine collections of armour on the Continent, and has made good use of his knowledge. This part of the volume is well illustrated, and the Sigmaringen suit, by Lorenz Kolman, of Augsburg, is also fully and critically described (fig. 17). Another suit by the same smith is also given (fig. 18). What he classes as Maximilian suits, which, in many ways, as the work of the armour smith, are so full of interest, appears to have been well studied by the author, and therein to the decline when armoured defences were mostly to cease. Nevertheless, as examples of this time are much more numerous in our collections, there is much to study of the armourers' skill even in the decline.

The chapter on Tournaments is good, and shows considerable research, and so also must be said of the conclusion, which deals on weapons of offence. We must pronounce the volume to be another essential contribution to our knowledge, and will be welcomed by every student and collector.

J. G. WALLER.

THE BAYEUX TAPESTRY," by F. R. FOWKE (George Bell & Sons), is issued at a price which places it within the reach of those who are unable to procure the more expensive monographs on the same subject by the late Dr. J. C. Bruce, and in Vol. 6 the *Vetusta Monumenta* of the Society of Antiquaries. In 1875, Mr. Fowke brought out *The Bayeux Tapestry* for the Arundel Society as a quarto volume, but the new edition is of a much more convenient size, and at the same time the illustrations are quite large enough for all practical purposes. If anyone wishes to study special portions of the tapestry in greater detail, photographs of the sections can be purchased at the South Kensington Museum, or Stothard's beautiful coloured drawings in the *Vetusta Monumenta* may be consulted with advantage. Mr. Fowke gives a most interesting account of the various vicissitudes through which the Bayeux Tapestry has passed, but, strangely enough, he altogether omits to state where it is preserved at the present time, although he informs us, on page 13, that it was removed from the Hôtel de Ville "to that place which it now occupies," and again, on page 15, "that it was not shown in a settled and permanent manner in the place which it now occupies until 1842." Would it not have been simpler to have said at once that it is in a room in the Public Library, and that it can be seen any day between the hours of 10 a.m. and 3 p.m.? The

Bayeux Tapestry has passed through so many hair-breadth escapes that it is a marvel it has not long ago been destroyed. How near it was to being lost for ever will be gathered from the following graphic passage:—

"Kept in the depositories in the cathedral it remained intact, even during the events of the year 1792, until the day when the invasion of France called all her sons to arms. At the first sound of the drum in the town of Bayeux, which had already furnished a numerous contingent, rose the local battalion. Amidst the tumult of sudden departure carts were improvised to transport the military equipage. One of these conveyances needed a covering; canvas was wanting; the tapestry was suggested as suitable for the purpose, and the administration pusillanimously ordered its delivery. It was brought and placed on the waggon, which was already *en route*, when M. le Forestier, Commissary of Police, learning the state of affairs, ran to the District Directory, of which he was a member, and himself issued the order to bring it back. This was no sooner done than he snatched the tapestry from its perilous position, provided some stout canvas to supply its place, and committed the treasured embroidery to the security of his own study."

Again, in 1794 it narrowly escaped being torn up by the mob, and even as recently as 1871, during the Franco-Prussian War, the tapestry was hastily removed from its glass exhibition case, rolled up inside a cylindrical zinc case, and conveyed to a secret hiding-place, the exact position of which the authorities have never yet divulged.

Before 1842, when the Tapestry was restored and exhibited permanently, it used to be rolled backwards and forwards on two rollers, in a way calculated to make a sensitive archæologist shudder.

The introductory portion of the book, dealing with the history and origin of the Bayeux Tapestry, is very well done. Mr. Fowke shows that the tradition, which would make out that the Tapestry is the handiwork of Queen Matilda, cannot be traced further back than 1803, when the Tapestry was sent to Paris for exhibition, and the popular belief is, therefore, probably wrong. Mr. Fowke's *Bayeux Tapestry* should be read as a text-book in every school in England, and read side by side with E. A. Freeman's *Short History of the Norman Conquest*. To the archæologist its importance, as throwing light on the costumes, appliances, architecture, furniture, and customs of the early twelfth century cannot be over-estimated. The descriptive letterpress and the illustrations leave nothing to be desired, and the book is got up with the good taste which we always look for in the publications of Messrs. George Bell & Sons.

"SYMBOLISM OF THE EAST AND WEST," by Mrs. MURRAY-AYNSLEY (George Redway), consists principally of a series of papers which appeared originally in the *Indian Antiquary*.

The chief aim of the authoress seems to be to show how many points of similarity there are between the symbolism of the East and the symbolism of the West. In attempting to prove her case she has a most irritating habit of jumping suddenly from observations made in India to her experiences in Guernsey and elsewhere in Europe. This, after a time, has such a bewildering effect on the reader that he occasionally feels that "He dunno where he

are," as the music-hall singer has it. The most valuable parts of the work are those which record Mrs. Murray-Aynsley's original researches made during twenty years' travel in various foreign countries. It is, however, greatly to be regretted that the authoress was not better acquainted with the modern science of folk-lore. In the chapter on sacred trees, for instance, we should at least have expected to find some reference to Frazer's *Golden Bough*, Fergusson's *Tree and Serpent Worship*, and Dr. Bonavia's *Flora of the Assyrian Monuments*; and in the chapter on the evil eye to Mr. Elworthy's recent book on the subject. Mrs. Murray-Aynsley also appears to have been in blissful ignorance of the works of E. B. Tylor, Andrew Laing, Sidney Hartland, and all the other well-known authorities on folk-lore and myth. Why, also, in describing the superstitious ceremony for curing diseases by passing the patient through a hole in a tree or a stone, is nothing said about the articles that have recently appeared on *Un vieux rite médical in Métsine*? And, yet again, is not a chapter on the Swastika almost superfluous after what Count Goblet d'Alviella, le P. Louis Gaillard, S.J., and Thomas Wilson have written about it?

Cup-markings on rocks and stones are accepted by Mrs. Murray-Aynsley without any hesitation as sun symbols. It is possible they may be such, but we should have been glad if she had brought forward some facts in support of the theory. Mrs. Murray-Aynsley visited places in India where cup-marked stones still exist and should have been able to collect valuable information as to the origin and meaning of these mysterious symbols (if symbols they be).

Notwithstanding its shortcomings, *Symbolism of the East and West* contains much that is of interest to the folk-lorist and antiquary. The publisher has done his part of the work in a way which merits all praise.

By the way, what has Dr. Anton Blomberg, the Librarian at Stockholm, done that his name should be spelt Blombery; why has the book no index, and where is Benaras (*sic*), mentioned on page 183.

"THE GENTLEMAN'S MAGAZINE LIBRARY. ENGLISH TOPOGRAPHY." Part XII. Edited by G. L. GOMME, F.S.A. (Elliot Stock.) Two of the counties best known to Londoners are contained in this volume—Surrey and Sussex. The special interest about these extracts is that most of them were sent up to the *Gentleman's Magazine* at a time when Surrey and Sussex were "still rural and at sufficient distances from the Capital to preserve their original characteristics." Places that are occupied by smart villas were then country retreats. It is pleasant to look back upon the walk that one "J. C. B." took in 1814, when he made "a little tour" from Brighton of six miles to visit the churches of Old and New Shoreham. "Crossing the fields by a trodden path nearly due west about a mile and a half, we arrived at Hoove, a small village consisting of but one street, having several respectable houses in it, and the ruins of a very

ancient and once extensive church, bearing at this time the appearance of little more than a barn." On the other hand, it is painful to note the grievous destruction of domestic architecture that Sussex and Surrey have suffered during the century, e.g., the moated parsonage at Newington, the moated hall at Hellingly, the royal palace at Sheen, Cowdray House destroyed by fire, Halnaker Hall, and the archiepiscopal palace at Mayfield. Hurstmonceaux House is described in 1772 as not having been inhabited for a good many years though kept in good repair; but in 1786 another writer records the fact of the owner having pulled down all the interior and merely left the outer walls standing. Ecclesiology, genealogy, heraldry, manorial customs, charitable foundations, and folk-lore are all well illustrated in these four hundred pages. It is so far the most interesting volume of a most interesting series.

"SOME PRINCIPLES AND SERVICES OF THE PRAYER BOOK HISTORICALLY CONSIDERED." Edited by J. WICKHAM LEGG, F.R.C.P., F.S.A. (Rivingtons.) Certain parts of this book fall beyond our province to discuss, as they relate to matters of current ecclesiastical controversy. Especially is this the case with the third of the four papers which it contains, and to some extent also with the fourth. The others are more or less strictly archæological, and are an extremely important addition to English ecclesiology.

In the first paper, which deals with the ceremonial use of lighted candles in the middle of the sixteenth century, Mr. Cuthbert Atchley gives a great amount of evidence bearing on little known customs, such as sacring torches, lights at the lesser offices, and the peculiar form sometimes taken by the paschal candle. Those who imagine that the Salisbury ceremonies were used wherever Sarum Use was followed in *cantando et legendo* have been led into a multitude of absurd mistakes as to English mediæval ceremonies, among them the idea that torches were not held at the sacring in England. So far from this being the case, it seems probable that they were used in the majority of churches. The fourth canon of the Synod of Exeter (1287) provides for them as follows:—*De parochianorum elemosynis sacerdotes procurent duos fieri tortisios in canone missal ardentes prout in ecclesiis multis hactenus fieri consuevit.* At the collegiate church of Astley, Warwickshire, in 1344, were provided *cotidie ad altam missam duos magnos cereos dictos torches ad levationem Corporis Christi.* At Ludlow, 1549 "Paid for a link [*i.e.*, a torch] and a taper to the high altar, 12d."; Mr. Atchley tells us that the "pascall, or Easter taper . . . was, according to the rubric, placed on a large standing candlestick, but in many places it was hung from the roof in a basin; and it was often ornamented in a most elaborate fashion, with little flags, wax flowers, ostrich feathers, &c.," and he quotes numerous wills and inventories in proof of this. His careful description of the ancient arrangement of the

altar lights ought to do much to correct the notion—which dies hard in some places—that mediæval altars were backed or surmounted by crowds of lighted candles. In reality they had never more than two, except in some cathedrals, and these two always stood *on* the altar itself, and never on a gradine. A row of six was quite unknown. More lights were set round about the altar or in front, but not on or behind the altar itself. Two or four standards frequently stood before altars; e.g., at All Saints', High Wycombe, Bucks., in 1475, there were "two candlesticks of latten to stand upon the high altar, and two great candlesticks of latten to stand in the quire." Shields on candles were part of the funeral gear of armigerous persons, and wooden stocks never were used but to swell the size of the pascall.



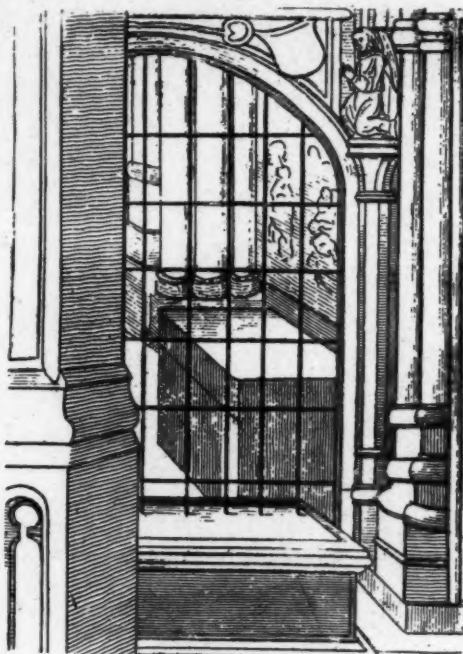
Initial Letter of the Office for
Corpus Christi, in *Missale*
Parisiense, 1489.

(Block kindly lent by Dr. J. Wickham
Leeg.)

Mr. J. N. Comper's paper on "The English Altar and its Surroundings" is a learned and really exhaustive account of the ornaments and furniture of a mediæval chancel in England. Our knowledge of this branch of ecclesiastical antiquities has advanced wonderfully in recent years, but it has hitherto been hard for one unfamiliar with the scattered literature of the subject to obtain the results of recent research in a concise form. It is not wonderful if those whose antiquarian interest is real, though not perhaps very deep, hesitate ere they wade through the voluminous publications of the learned societies. A not unnatural consequence is that one is constantly finding men who ought to know better under the impression that an English church before the reformation looked exactly like a Roman Catholic church at the present day. There are few who realise that although a modern Gothic church has

altars and reredoses with Gothic details, yet the plan of the church and the arrangement of the ornaments may be purely Renaissance, the "Gothic" being merely superficial. The Gothic church in which the chancel is not marked by a rood screen, or in which there is no east window, or whose altar is raised on a flight of steps in such a manner as to be conspicuous all over the church, is not Gothic in its essence. And it is possible to have a church Gothic in conception, whose details are purely Renaissance: such, for example, as S. Paul's Cathedral, and many of Wren's churches. The altar depicted

in the *Ceremoniale Parisiense* of 1703, p. 25 (here reproduced on p. 97), is the Gothic altar in entire agreement with the Gothic spirit, though in actual detail it is Renaissance, whereas the modern so-called Gothic altar and reredos are as often as not Renaissance at bottom, though the detail may be Gothic. The typical English chancel had a square east end and a large east window. The altar—not always of stone even before the Reformation¹—was very large, and much wider than the Renaissance altar. The reredos was seldom of a great height, and did not dwarf the appearance of the



An Altar in Westminster Abbey.
(Block kindly lent by Dr. J. Wickham Legg).

altar; it was sometimes of tapestry or needlework, and was called the upper-front or super-frontal, in contradistinction to the nether-front, or altar-frontal. This last was invariable; the painted frontal-less altar being as unknown of old in England as it is now in Spain or Italy. There was nothing in the shape of a gradine or shelf; plate or reliquaries being exposed when required, either on the top of the low reredos or on the back part of the altar itself. Curtains, called "riddels" or "costers," were usually hung at each end of the altar. Flower vases and altar cards were

¹ And not always of wood after it.

never used; the linen cloths had no lace, and cushions were far more usual than desks. The Eucharist was reserved in almost every case in a hanging pix. The division between nave and chancel was marked, not by a flight of steps, but by the rood-screen.

Space forbids more than a passing notice of the last paper, by Dr. J. Wickham Legg, in which he deals with the liturgical history and character of prayers for the king. An interesting figure is reproduced from De Moleon (*Le Brun Desmarettes*)¹ showing the east end of Lyons Cathedral in the last century, with the Royal arms set up in the most prominent position. The constant use of the Royal arms in churches before the Reformation is now scarcely realised. Two instances happen to occur to us, one at S. Peter's, Cornhill, 1546:—

"Item iij banners of silke for the quier of the kinges armes."

the other at King's College Chapel, Aberdeen, 1542:—

"Insignia Regis argentea, aurata, et miro artificio confecta circumferenda in pectore principalioris cappe in magnis solemnitatibus."

We wish we could praise the illustrations as heartily as the rest of the book. They are good as far as they go, being in all cases reproductions of ancient prints, &c., but there are far too few of them.

"BLUE-BEARD, a Contribution to History and Folk-lore." By THOMAS WILSON, LL.D. (New York: G. P. Putnam).—Blue-beard has long been a classic among the folk-tales of the nursery, wherever the English or French languages are spoken. Unlike, however, the great majority of its fellows, there does not seem any possibility of tracing it to an Eastern origin. To some extent the story is mythical, for it does not follow history with any fidelity, but nevertheless French students are undoubtedly right who recognise in the hero one Gilles de Retz, a soldier of Brittany in the first half of the fifteenth century. He was of noble birth and large possession, fought with Joan of Arc, and was eventually Marshal of France. At the close of the war, he retired to his estates in Brittany, and in connection with an Italian magician entered upon a search for the Elixir of Youth. They came to the conclusion that the chief ingredient for this elixir was the blood of maidens, and, using the great powers that there pertained to a dominant lord in that wild country, abducted many maidens and children, who were carried off to one of his castles, and there slain. Suspicion was aroused, Gilles was arrested, tried, convicted, and executed at Nantes on October 27th, 1440, at the early age of 36. Dr. Wilson, who is now Curator of Pre-historic Archaeology in the National Museum, U.S., was for some years consul in the city of Nantes. When resident there, he entered upon the investigations and studied the original records of the trial, which have resulted in the present most interesting volume. Charles Perrault, a member of the Academy, was the

¹ *Voyages Liturgiques de France*, Paris, 1718.

author of the story of Blue-beard. Retiring from public life in 1662, Perrault wrote for the amusement of his children the most celebrated of his writings—the *Contes de Mère l'Oye* (Stories of Mother Goose)—which was first published in 1697. The record of the life of Gilles de Retz and his many crimes is, for the first time, well and exhaustively told! it forms a most singular episode of infamous history.

"THE ENGLISHWOMAN'S YEAR BOOK AND DIRECTORY, 1900."—Edited by EMILY JANES. (Adam and Charles Black).—This most useful manual, edited by the Secretary to the National Union of Women Workers of Great Britain and Ireland, has reached its twentieth year, and improves steadily year by year in the amount and the arrangement of the information it supplies. The high tone of the preface is most commendable, but we differ from the editor as to the motto assigned for the current year being described as "an Eastern proverb." It here runs:—"By patience and perseverance, and a bottle of sweet oil, the snail at length reaches Jerusalem." The proverb is a European one of mediæval origin, and probably invented at the time of the Crusades. It should simply run:—"Patience and perseverance will take the snail to Jerusalem." As a matter of natural history, any form of oil would prove a distinct impediment to a snail! This Year Book is now divided into fourteen sections, each having various sub-headings. Education, Employment and Professions, Industrial, Medicine, Sciences, Literature, Art, Music, Sports and Pastimes, Social Life, Public Work, Philanthropy, Temperance, Homes and Charitable Institutions, and Religious Work. There are also a few pages given to Events of the Year, to an Obituary, and a Directory of leading women. We think it a mistake to include the Charity Organisation Society under "Philanthropy." The sections on Literature and on Art are, on the whole, carefully and comprehensively done. The list, however, on page 147, of "Books for Artists" might be considerably improved and extended. It is a somewhat personal comment, but why should not this magazine be mentioned under art periodicals?

"THE PARISH AND CHURCH OF GODALMING." By S. WELMAN. (Elliot Stock).—This is, in many respects, a good book, and is sure to be valued by those who take an interest in the old Surrey town of Godalming. But it is a disappointing title—"parish" ought to have been left out, for it is practically nothing whatever but a well-illustrated account of the church. Mr. Welman as an architect and archaeologist has done ample justice to the fabric of the church. He gives us careful sketches of the structure in primitive days, with the first Norman addition, with Later Norman developments, and of its appearance in all the succeeding centuries. Of course, much of this is conjectural, and may not in every case be probable, but an ecclesiologist or young student of church architecture might do worse

than take this book as a guide to the usual story of growth and development, and then of degradation of our normal parish churches. Mr. Welman devotes a good deal of attention to the early work discovered at the time of an unhappy and extensive restoration of the church in 1879, under Sir Gilbert Scott, with whose conclusions he disagrees. It is some time since we have seen the church, but we are inclined to think that Mr. Welman's theory is the true one. It is to be wished that in producing a handsome and excellently illustrated volume such as this, the author had taken the trouble—unless he confined his letterpress exclusively to the fabric—to be somewhat more accurate and comprehensive. As it is, his account, for instance, of the monuments, is calculated to mislead rather than to instruct. Richard Symmes, a Guildford attorney, who died in 1680, made careful collections for a history of Surrey, which are now in the British Museum. In the full list of monumental inscriptions copied by him in this "faire church" are several not given by Mr. Welman. As Mr. Welman takes his list from Manning and Bray's history of the county, and includes some that subsequent "restorations" have destroyed or lost (without intimating that fact), it is a great pity that he did not include all the once-known inscriptions, particularly as some of them are of much interest in the history of the parish. Amongst those not noted are Thomas Champion, 1525; Lawrence Elyot, 1582; Richard Bydon, 1565; and Thomas Purvoche, 1509. On the whole, this chapter on the monuments is so carelessly done as to have but little value. In the case of a 1600 monument, Mr. Welman turns *Matura fides* into *Mature fatis*! Two pages are given about the parish registers. They begin now in 1582. In Symmes' time they dated from January 8th, 1540, and he records (though Mr. Welman does not tell us so) several of the entries now lost, such as the following strange genealogical occurrence:—"Henry Chitney and Margaret Elliott were marryed who had "together Tenne Children; and Henry Chitney dyeing 28 December 1558, "his widdow was marryed the 5 Novemb. 1559 to John Bradford, by whom he "had five children; she dyed in the yeare of our Lord 1611 the 16th of "October; when she was Grandmother to a Grandmother; and had seene "issueing from her owne loynes 244 children; and yet had one sonne never "marryed, of the age of 57 yeares, att the tyme of her decease."

Mr. Welman gives a brief account of the clergy of Godalming, but it is very imperfect, and almost entirely taken from Manning and Bray. It would have been no difficult task to glean further information, as well as interesting particulars relative to several of the Vicars who are mentioned. For instance, three assistant clergy are named in Symmes' MS. at the eventful Reformation period, whom Mr. Welman ignores. "Sr. John Tyll curate of Godalming was buried 10 Aprill, 1550"; "Sr. Thomas Crowforth" was curate there in 1554; and "Sr. James Wall Soul Preist of Godalming was buried 7 July, 1541." We do not remember having met before in registers with the term "soul priest," and conclude that it is an equivalent for chantry priest.